VĀDIRĀJA'S YAŚODHARACARITA

A LITERARY EPIC

WITH

A Sanskrit Commentary by Lakṣmaṇa

Critically edited

with

VARIANT READINGS, ENGLISH INTRODUCTION and TRANSLATION

BY

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with a FOREWORD

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KARNATAK  UNIVERSITY

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वादिराजविरचितं

यशोधरचरितम्

महाकाव्यम्

लक्ष्मणकृतव्याख्यया समन्वितम्

सम्पादकः आङ्गलपीठिकाकारः भाषान्तरकारश्च

डा॥ के. कृष्णमूर्तिः

कर्नाटक विश्वविद्यालय

धारवाड

१९६३

Dedicated

to

Dr. D. C. Pavate, M A (Cantab.)

Vice-Chancellor, Karnatak University, Dharwar

in token of

high regard and gratitude

for his kind interest in and encouragement of

Sanskrit Studies.

FOREWORD

The story of Yaśodhara has maintained a sustained captivation for centuries together, with the result that many authors have expended their poetic talents and narrative gifts on the elaboration of it in different languages of our land. The initial motif of the tale is a queen's degrading infidelity to her noble and loving husband who, along with his mother, is finally administered poison by her; and this has been superimposed by the fundamental concepts of Śramanic ideology, such as the doctrine of Ahimsā (even in intent), the theory of rebirth, and the inviolable and undiluted moral law that one can never escape the consequences of one's thoughts, words and acts. These and allied concepts have been oft repeated by Jaina authors in all their narratives with a view that the erring man and woman might learn a lesson for the well-being of themselves and of others, both in this world and in the next. The story of Yaśodhara has proved quite suited for propagating these ideas; and naturally, many authors have tried their hands on it.

After the work of Prabhañjana (which is no more available) the most significant Tales of Yaśodhara are the *Yaśastilaka* of Somadeva (A. D. 959), the *Jasahara-cariu* of Puspadanta (who finished his *Mahāpurāna* in (A. D 965), and the *Yaśodhara-carita* of Vādirāja which is being presented in this edition.

Somadeva is well-known for his massive scholarship. His *Yaśastilaka*, in addition to its literary and stylistic excellences of a prose romance

in Sanskrit, is a veritable encyclopædia of a theologian of the middle ages who is out for moral and religious edification Puspadanta's poem attracts us for its composition in the popular Apabhramśa dialect, rich in vocabulary and catching on account of its metrical patterns. Vādirāja's kāvya has its own individuality and striking features. It possesses an artistic unity, its descriptions are proportionate, and its expression is precise, natural and figurative. The arrangement of plot and the flow of narration are masterly; and its moral instructions are effective, often satirizingly slashing at contemporary evils. Vādirāja is seen here as a mature poet. In his flow of poetry, as the Editor puts it 'Not a word is in excess' and 'the figures of speech come at the poet's bidding.' 'In sheer poetic quality it [i e., the *Yasodharacarita*] is *second to none in Sanskrit literature*; and as the shortest and sweetest Mahākāvya, it is entitled to a singular place in the history of Sanskrit poetry. It is short in compass, modern in theme, and moralistic in tone—a rare combination indeed.' The episodes of rebirths are often looked upon as boring; but they supply opportunities to a resourceful author to multiply his characters, both human and sub-human; and Vādirāja has ably turned them out to his advantage. 'The animals in this poem not only afford entertainment, but also serve to analyse human motive with unerring discernment and act as good commentators on the vanity of life.'

As a result of the researches of various scholars, so studiously summarised by the editor in his Introduction here, we possess now a good deal of definite informa-

tion about Vādirāja as well as about his date, place and works.

Vādirāja belonged to the Nandi Samgha of Jaina teachers. Śrīpāla was his grand-teacher; Matisāgara, his Teacher; and Dayāpala, the author of the *Rūpasiddhi* on the Sanskrit Grammar of Śākatāyana, was his co-student. His residential colony was Simhapura, either modern Singavaram (Dt. Tanjore) or Singatta-kuricchi (Dt Trichy) in Tamilnādu. He was a contemporary, and highly honoured at the court, of the Chālukya king Jagadekamalla Jayasimha II (A D 1018 to 1042). The area of his activities lay both in Karnātaka and Tamilnādu of the present day, as borne out by literary and epigraphic references to him. Vādirāja has to his credit two Sanskrit poems · the *Pārsvanāthacarita* (completed in A. D 1025), the opening verses of which have proved of great referential value, and the *Yasodharacarita*. Of his two Nyāya works, the *Nyāyaviniscayavivarana* has turned out to be important not only for its logical exposition but also for its having enabled the scholars to reconstruct the original text of Akalanka which otherwise was not available; and the *Pramananirnaya* is a useful manual And lastly his *Ekibhāvastotra* is a hymn in Sanskrit, full of devotion. Vādirāja himself speaks of his eminence as a grammarian, logician, poet and a man of religion. So far, no work of Vādirāja on grammar has come to light. He is lavishly praised both as a poet and as a philosophical disputant by his contemporary and subsequent writers in Sanskrit and Kannada and also in some inscriptions His various titles as well bear testimony to his outstanding gifts.

Though the *Yasodharacarita* of Vādirāja was neatly printed some fifty years back, a more authentic edition of it equipped with the necessary critical accessories and along with a detailed study of Vādirāja as a poet was a desideratum DR K KRISHNAMOORTHY, Karnatak University, has brought out here a critical edition of it which is a model of its kind. The text is critically presented along with the Sanskrit commentary of Laksmana (C 1550 A D), neatly edited and published for the first time The masterly Introduction takes stock of the earlier researches and brings out all the salient facts about Vādirāja and his works. The *Yasodharacarita* is thoroughly studied bringing out its position among other works of its kind and presenting a critical estimate of its characters and of its literary qualities in the broad perspective of Sanskrit literature. A detailed study of the Sanskrit commentary has become quite fruitful. DR K. KRISHNAMOORTHY has undoubtedly given by his thorough study a worthy position to Vādirāja rightly deserved by him in the galaxy of Sanskrit poets

A continuous presentation of the Sanskrit text without the Sanskrit commentary coming in between, would have been more helpful to the reader of the *Yasodharacarita* May be, in giving the Sanskrit commentary immediately after each verse and in giving a lucid English translation at the end, the editor hopes that the *Yasodharacarita* might find a place in the Sanskrit courses of our Universities. I have no doubt that such a hope is justified; and sections from the *Yasodharacarita*, on their own merits, can easily take place of a few cantos of the *Raghuvamśa* of Kālidāsa or some select passages from the *Rāmāyana* of Vālmiki.

The description of the Mss of Laksmana's commentary seems to be repeated on pp 3–4 and 77–8 of the Introduction His suggestion that Kattagā stands for the river Ghataprabhā need not be easily ruled out, but can it not be just a Kannada name of the river Krishnā, with the *l* suffix, *i. e. in* Sanskrit, *Krsna (kā)?* Kattu or Kittu is a well-known household equivalent of the name Krsna in Kannada. Rāmacandra is not a Tīrthaṅkara, but one of the Śalākāpurusas in Jaina theology (p 47 of the Intro) A thorough orthographical consistency in presenting the Sanskrit commentary would have been more welcome Often inverted commas put for the quotations are not quite precise, but look like intruders They could stand better at the close of complete words rather *—nrtānam' ityamarah* than *—nrtāna' mityamarah* (p. 90) These minor points may be attended to in the next edition

DR. KRISHNAMOORTHY deserves the gratitude of all earnest students of Sanskrit literature for this critical edition of the *Yasodharacarita* equipped with a learned Introduction and a careful English Translation of the text

KOLHAPUR
6–4–63

A N UPADHYE

PREFACE

It was in June 1960 that the need for a critical edition and study of Vādirāja's *Yaśodharacarita* was first brought home to me by Prof. D. L. Narasimhachar of Mysore in the course of a personal talk; and it received encouragement from my other teachers, Prof. T. N. Srikantiya and Prof N. Sivarama Sastri, when I broached this idea with them. Sri H. Deveerappa, Director, Oriental Research Institute, Mysore, helped me by getting an authorised transcript of the Ms in his Institute within a week of my request to him Dr. P. K Gode, of the Bhandarkar Oriental Research Institute, Poona, was equally considerate in providing me with a transcript of the Poona Ms. I found from Sri K Bhujabali Shastri's Descriptive Catalogue of Mss at Mudabidre (South Kanara) several Mss of the work and wanted to consult them personally. Dr. D. C Pavate, Vice-Chancellor of the Karnatak University, was good enough to sanction my tour to Mudabidre as part of my official work, and in this connection Dr. S C. Nandimath, Dr. A N. Upadhye, Shri K. S Dharanendraiya, Director of Literary and Cultural Development in Mysore, and the Registrar, Sri S S Wodeyar favoured me with kind letters of introduction. At Mudabidre I cannot forget the kindness I received at the hands of Pandit K. Bhujabali Shastri, Jaina Siddhant Bhavan, His Holiness Sri Pārshvakirti Mahaswāmigalu of the Dānashālā Matha, Pandit Nagaraja Shastri, the Officer-in-charge of the Mss. Library of the Matha, and Sri Devakumar Jain of the local High School All these gentlemen spared no pains to make my stay there comfortable and gave me every facility for copying the

Mss. Sri B S Sarangmath, then my student, and now teacher in the Government High School, Jamkhandi, accompanied me enthusiastically to Mudabidre and assisted me in the work of collation day and night.

After my return to Dharwar, the work of securing the out-of-print texts and references would have proved unsurmountable but for the kindness of Dr. Upadhye who freely spared works from his personal library for my use whenever I approached him and for the tireless efforts of the University Librarian, Sri K. S. Deshpande, in borrowing them for me from other libraries. Some books were also lent to me by Pandit Bhujabali Shastri; and it was he again who procured for me the Ms from Arrah. Dr. Upadhye has added to my debt by offering me very valuable suggestions from time to time while the work was in progress, by improving parts of my typescript and finally by writing his learned Foreword.

The work is thus a result of many-sided help received and I offer my grateful thanks to all the gentlemen who have made this work possible I am deeply indebted to the authorities of the Karnatak University and to the Director of Publications in particular for having taken this up as a University publication and for having done their best in arranging for its speedy release. If the errata slip is negligibly small, the credit goes partly to the efficient proof-reading arranged by the Aryabhushan Press

One misprint of a serious nature which has escaped my eye even while preparing the ERRATA is on page 17 in paragraph marked (3) regarding the date of the

Pārśvanāthacarita: The correct date is 1025 (as stated on page 26) and not 1050 as printed. Readers are requested to make this correction.

Since the erudite Foreword of Dr. Upadhye leaves nothing to be added regarding the nature and value of this work, and since my Introduction dwells at length on the details, I have confined myself to thanksgiving in this Preface. I hope and trust it will be received with sympathy by those interested in Sanskrit learning.

DHARWAR
12-4-1963 — K. KRISHNAMOORTHY

CONTENTS

INTRODUCTION

1. Sanskrit Text

The text of Vādirāja's *Yaśodharacarita* presented in this work represents the form in which it was known to its only ancient commentator, Lakṣmaṇa, whose commentary is also published here for the first time.

For purposes of recording the variant readings, the following manuscript and printed material has been utilized :—

I. Palm-leaf Manuscripts in the Jaina Dānaśālā Matha, Mudabidre (S. Kanara) :—

1. A-No. 703 (with marginal notes in Kannada)
2. B-No. 225 (very old)
3. C-No. 578 (the oldest, appears to be at least 400 years old)
4. D-No. 767 (some leaves missing at the end)
5. E-No. 205 (quite old)
6. F-No. 816 (about 200 years old)
7. G-No. 799 (ditto)
8. H-No 132 (ditto)

All these are palm-leaf manuscripts in Kannada characters. None of them, unfortunately, record any date

II M-Transcript of a palm-leaf Ms. (in Kannada characters) in the Mysore Oriental Research Institute.

III. P-Transcript of a palm-leaf Ms in Devanagari, No 1467 of 1886-92 in the Govt Manuscripts Library, Bhandarkar Oriental Research Institute, Poona.

IV. Ar–Palm-leaf Manuscript in Kannada characters No. 164 in the Jaina Siddhānta Bhavan, Arrah (Bihar) A few leaves are missing at the beginning and in the end.

V. T–Printed text edited by T. S Kuppuswami Sastri (General Editor–T. A. Gopinatha Rao), and published in the Saraswati Vilas Series, Tanjore, in the year 1912

The above also includes scrappy notes in Sanskrit, called '*Ranganāthiyā padadipika*,' on stray verses of the text, besides an Introduction in English by the general editor, and a Sanskrit Introduction by Kuppuswami Sastri.

Regarding this *editio princeps*, Gopinatha Rao states in his Introduction as follows :—

> "In editing *Yaśodharacarita* the following three palm-leaf mss. in *grantha* character have been consulted, viz. (A) from Tanjore, (B) from Nerkunam, and (C) from Venkunam. Of these the text of the Ms. (C) being the most reliable, has generally been adopted"

It does not, however, record any variant readings.

The present critical edition, has thus the advantage of richer manuscript material representing different linguistic areas, besides the help of the only old commentary, extant today in Ms. Though the above material has been carefully collated, the present editor has restricted himself to record only significant variants *Palpable scribal errors, idio-syncrasies like confusing the hrasva for the dirgha and the alpaprāna for the mahāprāna* (both these are quite usual in old Kannada palm-leaf Mss) in which the Mss abound, and variants which

do not constitute a meaningful word, are not recorded in the footnotes. Even a random comparison of the present edition with the *editio princeps* will reveal how it is an improvement, and more reliable, in respect of correct readings

The eight Mss. at Mudabidre seem to be descendants of one and the same family as they show only minor variations The commentator's readings too confirm to this text tradition. Therefore, while readings of M, P, Ar and T are throughout fully recorded in the footnotes without any omission, only important variants of the rest are noted. The total No of verses in our Text is 294 (or 295 since in I.I 6 we have really 2 verses marked 6a and 6b) and this comes close to the No. 296 mentioned by Hiralal in describing Mss in C. P. and Berar (Nagpur, 1926). For other Mss. of the *Yaśodharacarita*, duly reported, see the *Jinaratnakośa* (Poona, 1944) P. 319, No. XIV.

2 Sanskrit Commentary

The Sanskrit Commentary of Lakṣmaṇa, published here for the first time is based on the following four Mss, all of them deposited in the Jaina Dānaśālā Maṭha Mudabidre (S. Kanara) —

1. **No. 199 :**

   size : 19½′ × 2″.
   folios. 32.
   lines : 8.
   letters in a line 80 to 84
   date : about 300 years old.
   condition Worm-eaten, partly damaged but mostly accurate

2. No 812

size :	$12\frac{1}{2}'' \times 2\frac{1}{4}''$.
folios	26.
lines	13
letters in a line	52 to 56
date	about 200 years old.
condition	Fairly written with a few spelling mistakes.

3. No 242 :

size	$13\frac{1}{2}'' \times 1\frac{1}{2}'$.
folios	41.
lines	8.
letters in a line	50 to 54.
date	about 150 years old
condition	good.

4 No 303

size	$19\frac{1}{2}'' \times 2''$.
folios	33
lines	8.
letters in a line	54 to 58.
date	about 150 years old
condition	very good

These four Mss. of the commentary, again, look like copies of each other without any significant variants Hence no variants have been recorded in this edition.

3. Vādirāja's date, place etc.

We may take a brief survey of the research work done by scholars over the last fifty years before we sum up our conclusions :—

The term Vādirāja or 'King of debators' appears on the face of it to be a title rather than a proper name; and T. A. Gopinatha Rao[1] put forward the hypothesis that Vādirāja's proper name was Kanakasena, "who, in an inscription (No. 35 Nagar Taluk, Shimoga Dt.), is said to have been the *guru* of the Ganga King Rāya Rāchamalla and in another of Jayasiṁha Chakravarti (No. 17 Belur Taluk, Hassan Dt.) and that he had for his disciples Odeyadeva *alias* Śrīvijayadeva, Puṣpasena, etc. (No. 35 Nagar Taluk, Shimoga Dt.). ... His disciple Śrīvijaya was the *guru* of Būtuga Permmadi (No. 17 Belur) who, we know, reigned about 950 A. D. Taking all these facts into consideration, it is certain that Kanakasena Vādirāja lived in the second half of the 10th century A. D."

It appears indeed strange to us how this editor could have ignored the indubitable piece of internal evidence recorded in the Sanskrit Introduction of the joint editor, Kuppuswami Sastri, in the covers of the same book[2], viz., that one of Vādirāja's works, the *Pārśvanāthacarita*, was composed in 1025 A. D., and therefore the author was to be assigned to the second quarter of the 11th century.

It appears all the more strange that it should have passed muster with illustrious scholars like Johannes Hertel and A. B. Keith. In his notes to *Pālagopālacarita*

1. Introduction to Yaśodharacarita (Tanjore, 1912), p. 5.
2. *Ibid.*, Sanskrit Introduction, p. 4.

of Jinakīrti edited by him [3], while explaining a cross reference to the story of Yaśodhara, Hertel summarises the version of Vādirāja and observes —

> "Sein Eigentlicher Name was Kanakasena. Er war ein beruhmter Gelehrter. Sein Schuler Śrīvijaya was der lehrer Būtuga Permmadis, der um 950 n. chr. regierte. Vādirāja lebte also im 10. Jahrhundert.... " [4]

which is nothing but an echo in German of Gopinatha Rao's statement. We call this strange because Dr. Hultzsch had already examined the question thoroughly and published his conclusions in the form of an article [5], as early as 1914. He had authoritatively and conclusively shown on the basis of a number of inscriptions [6] how Kanakasena *alias* Vādirāja (I), the *guru* of Būtuga was an earlier pontiff, and quite different from the author of the *Yaśodharacarita*, whom he designates Vādirāja II. The latter was a *guru* only of the Western Chālukya king Jayasimha (II), *alias* Jagadekamalla (I) (1018 to 1042 A D.) and had nothing to do with the earlier Ganga king Būtuga or Rācamalla I (of 940 953 A D.). The former, Vādirāja I (or Kanakasena) was the pupil af Vimalacandra [7], a co-pupil of Paravādimalla—Śrīpāladeva [8], and a *guru* of king Rācamalla (I) [9],

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3 *Geschichte von Pala und Gopala*, (Leipzig, 1917)

4. *Op cit.* p. 146.

5 *Die Digambaras von Mysore*, ZDMG, 68 Band, p 698 f.

6. *Epigraphia Carnatica*, V. 117, VII. 260, V. 405; VIII 255, 257, 260, 367, Mallisena Epitaph of Śravanabelagola, VIII 262, VI 45, etc.

7. *Loc cit.* VIII 255

8 *Loc cit* V. 117, 557, 441.

9. *Loc cit* VIII. 255, 257, 260.

But the latter, Vādirāja II (or the author of *Yasodhara-carita*) was the pupil of Matisāgara and a co pupil of Dayāpāla, the author of *Rūpasiddhi* (a grammatical treatise illustrative of *S'akatāyana-vyākarana*) [10]

According to Hultzsch, Dayāpāla and Śrivijaya-Odeyadeva were pupils of Kanakasena-Vādiraja (I) also [11] This Kanakasena was the family preceptor of Gangas, including Butuga and Rakkasaganga Permānadi (978 A D.) [12] He thinks that the above Śrivijaya-Odeyadeva cannot be identical with Odeyadeva-Vādibhasimha who was a pupil of Puspasena, and author of the *Ksatracūdāmani*

Hultzsch believed that Ajitasena-Vādibhasimha was a pupil of our Vādirāja (II) [13], and a *guru* of the Yadava king Ereyanga as well as the Sāntara king Tailuga (I) (1103 A. D).

This overwhelming epigraphical evidence marshalled by Hultzsch was overlooked not only by Hertel but also by Keith who followed Hertel in his account of Vādirāja's *Yasodharacarita*. Keith states [14] :—

> "The Jains naturally enough aimed at vying with the classical epic, and we have in the *Yasodharacarita* of Kanakasena Vādirāja, a resident of the Dravida country, whose pupil Śrivijaya flourished about

10 Mallisena Epitaph, verse 34 f (Translated into English by Hultzsch in *Epigraphia Indica*, Vol III p 184 ff

11 *Epigraphia Carnatica* VIII, 264, 255, 257, 260, V 117, 257 VI 45

12 *Epigraphia Indica*, V 173

13 *Loc Cit* V 117, 257, 405, VI 45, VIII 262 f XI 121 f.

14 *History of Sanskrit Literature*, (Oxford 1928), p 142

A. D. 950, a *Kāvya* in four cantos with 296 verses. Its contents agree with the '*Yasastilaka* of the slightly later Somadeva, showing that the tale must have been then current; the two versions differ slightly in content but not in spirit."

Even Dr. P. L. Vaidya has accepted Keith's opinion without verification in his edition of Puspadanta's *Jasaharacariu* (p. 25, Introduction) Sri K. V. Raghavachar has retained the error in his edition of Kannada *Yasodharacarita* by Janna (3rd edition, 1961, Mysore, p. xix). Dr. S K. Belvalkar erroneously identifies Vādirāja with King Jayasimha himself in his *Systems of Sanskrit Grammar* (p 72).

The credit of having ably exposed many of the errors in the above statement goes to Dr. A. Venkatasubbiah.[15] In addition to the inscriptional references noted by Hultzsch, Dr. Venkatasubbiah adduces the evidence found in the *Prasasti* of Vādirāja (II)'s philosophical treatise—*Nyāyaviniscaya-vivarana* to prove that our Vādirāja who exclusively held the title of *syādvāda-vidyāpati*, *sattarka-sanmukha* and *Jagadekamalla-vādin* could have written " his *Yasodharacarita* at some time after 27th October 1025 and before Jayasimha's death in 1042 A. D "[16] He adds —

15 *Vādiraja's Yasodharacarita*, ZII Band 7, Heft 2, p 179 ff

The present editor is highly indebted to Dr A Venkatasubbiah for the gift of an off print of this valuable article The error in question was noticed by Prof D L Narasimhachar also in his article in Kannada on Janna and Vādiraja—Journal of the Kannada Literary Academy, XV. 4.

16 *Loc cit* p 180.

"It is true that, as stated by Hertel (loc. cit.), Keith and Hultzsch (*loc. cit.* p. 697), Śrīvijaya was the disciple of Kanakasena Vādirāja ; but he did not flourish in about A. D 950 as these scholars have said. Nor did Kanakasena Vādirāja live before 940 A. D as stated by Hultzsch (p. 696, *loc. cit.*). For on the one hand, his *guru* Śrīpāladeva was the contemporary of King Krsna (see the Śravana-Belgola inscription No. 67 in Ep Carnatica, II[2], p. 25 who has to be identified with the Rāstrakūta Krsna III (A D. 945–956 ·), and on the other hand, his disciple Srivijaya was the *guru* of the Ganga Princess Cattaladevi, Udaya Santara and Barma–Sāntara who made a grant in A D 1077 to Śrivijaya's disciple Kamalabhadra "[17]

Another important question discussed by Dr. Venkatasubbiah in the above article is the place of Vādirāja (II) :—

> It is true that Kanakasena Vādirāja, Matisāgara and Vādirāja II were all pontiffs (see Hultzsch, loc. cit.) of the Arungalānvaya of the Nandi-sangha of the Dravida-sangha (or Dravida Gana). But it does not follow therefrom that Kanakasena Vādirāja was a resident of the Dravida or Tamil

17. For a fuller discussion of the Age and works of Śrivijaya *alias* Odeyadeva, and identification with Vādibhasimha the author of the *Ksatracudamani* and *Gadyacintamani*, Vide—Dr A Venkatasubbiah, JBBRAS, Vol III (N S) 1927. This identification is not acceptable to Dr A N Upadhye who says—"As long as the title Vādibhasimha is not associated with Śrivijaya-Odeyadeva, the question of identification remains open ' —Introduction to *Jivandhara campu* (Bharatiya Jñana Pitha Kashi, 1958) p. 16

country. For we learn from verse 2[18] of the *Pārsvanāthaprasasti* that Śrīpāladeva, the *guru* of Matisāgara, was, like his grand-disciple Vādirāja II (see the verse portion...*simhapuresvarena racitā*, from the *Nyāya-viniscaya-vivarana*), the chief of Simhapura; and this indicates that Simhapura was the seat of the pontiffs of this line. Now Simhapura corresponds, as pointed out by R. G. Bhandarkar in his *History of the Deccan* (Bombay Gazetteer 1896, Vol. I, Part 2, p. 96) to modern Sihur which seems to be a village in the Kannada division of the Bombay Presidency, and it would hence follow that the pontiffs of the above-named line lived in the Kannada country. This is also shown by the fact that epitaphs are found in the Kannada country of some of the *gurus* of this line who died there. See, for instance, Ep. Carnatica VI, p 165, which contains the epitaph, incised on rock, of Ajitasena Vādibhasimha who was a disciple of Śrivijaya, the *sadharmā* of Vādirāja II, *ibid* II pp. 23 ff. (*Ep. Indica* III, 184 ff), which contain the epitaph of Mallisena-maladhāri-deva, who was the disciple of the above-named Ajitasena; *ibid.* VIII p. 265, which gives the epitaph of Puspasena, *ibid.* III, p. 172 which gives the epitaph of Candraprabha, and *ibid.* X, p. 220 which gives the epitaph of Gunasena All these *gurus* belonged to the above-mentioned Aruṅga-

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18 '*tasmin abhudadbhuta-samyama-sristraividya-vidya-dhara-gita-kirtih / sa rih svayam Simhapuraika-mukhyah Sripaladevo naya-vartmasali //*'.
We will have occasion to consider this more fully in a later section

lanvaya of the Dravida-sangha and their epitaphs are all in the Kannada country." [19]

The next noteworthy scholar who attempted to give a full account of Vādirāja, his date and works, is Sri Nāthuram Premi In his very well documented and authoritative chapter on Vādirāja in his Hindi work — *Jain Sāhitya aur Itihas*[20] (pp 291-299), the only additional investigation we find is of the place *Kattagātira bhūmi* where Vādiraja's *Pārsvanāthacarita* was composed as expressly mentioned by him in the colophon of that work He finds it difficult to make out the expression as it is amends the reading into *Kattageria bhūmau* and explains it as referring to 'Katgeri', now a village and Railway station near Bagalkot (Bijapur District) on the Hubli–Sholapur line[21] He opines further that this must have been a capital of Jagadekamalla Jayasimha

Nāthuram Premi also notes for the first time another Vādirāja (III) who succeeded our author in the succession-lists of the same Dravida Sangha This last Vadirāja is referred to in two epigraphs at Śravana-Belgola — one of 1125 A D and the other of 1200 A D and we learn from these that the Hoysala ruler Visnuvardhana gave a village as gift to Śripāla Traividya, who was posterior to Vādirāja II in the same *guruparamparā* and who was the *guru* of Vadirāja III, and when Śripāla died, his pupil Vādirāja III got a

19 ZII pp. 181–?

20 Bombay 1956 (2nd revised edition) [The First edition appeared in 1942]

21 *Op cit* p 293 This identification has been followed by Sri Mahendrakumar Jain also in his Hindi Introduction to *Nyayavinis ayavivara a* (Kashi 1944), p 60

country. For we learn from verse 2[18] of the *Pārsvanāthaprasasti* that Śrīpāladeva, the *guru* of Matisāgara, was, like his grand-disciple Vādirāja II (see the verse portion ..*simhapuresvarena racitā*, from the *Nyāya-viniścaya-vivarana*), the chief of Simhapura; and this indicates that Simhapura was the seat of the pontiffs of this line. Now Simhapura corresponds, as pointed out by R. G. Bhandarkar in his *History of the Deccan* (Bombay Gazetteer 1896, Vol. I, Part 2, p. 96) to modern Sihur which seems to be a village in the Kannada division of the Bombay Presidency, and it would hence follow that the pontiffs of the above-named line lived in the Kannada country. This is also shown by the fact that epitaphs are found in the Kannada country of some of the *gurus* of this line who died there. See, for instance, Ep. Carnatica VI, p 165, which contains the epitaph, incised on rock, of Ajitasena Vādibhasimha who was a disciple of Śrīvijaya, the *sadharmā* of Vādirāja II, *ibid* II pp. 23 ff. (*Ep. Indica* III. 184 ff), which contain the epitaph of Mallisena-maladhāri-deva, who was the disciple of the above-named Ajitasena; *ib d.* VIII p. 265, which gives the epitaph of Puspasena, *ibid.* III, p. 172 which gives the epitaph of Candraprabha; and *ibid.* X, p. 220 which gives the epitaph of Gunasena All these *gurus* belonged to the above-mentioned Arunga-

18 '*tasmin abhudadbhuta-sat tyama-sristraividya-vidyā-dhara-gita-kirtih | sa rih svayam Simhapuraika-mukhyah Śripāladevo naya-vartmasali* ||'.

We will have occasion to consider this more fully in a later section

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19 ZII pp 181–2

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temple of Jina constructed in his memory. In a footnote the learned author notes that this last Vādirāja was the *guru* of the Ganga king Rācamalla IV or Satyavākya.[22]

The identifications of Simhapura and *Kattagāśirabhūmi* proposed by the above scholars seem to us entirely unwarranted. There are indeed quite a number of 'Simhapuras' already recorded in ancient Indian geography, *e. g.*, one in the Punjab identified by Cunningham with Katās in the District of Jhelum,[23] one referred to by Hiuen Tsang on the Western bank of the Indus as a dependency of Kashmir,[24] the one mentioned in the Mahābhārata as conquered by Arjuna[25] and the one famous in Jaina Purānas. We are not concerned here with any of these because they are not in any way proximate to the territories of Jagadekamalla Jayasimha. Dr. Venkatasubbiah quotes the authority of R. G. Bhandarkar to identify our author's Simhapura with modern Sihur, " in the Kannada division of the Bombay Presidency ". But this is all erroneous because Bhandarkar has nowhere in his book located Sihur " in the Kannada division of the Bombay Presidency ", but only said that linguistically ' Sihur ' is a modernisation of the form ' Simhapura ' The identification is thus only Dr. Venkatasubbiah's, and it is not borne out by facts. According to the *Bombay Gazetteer*, ' Sihor ' is a town in Gujarat or present Saurāstra and not in Karnataka. This is also corroborated by the Palitana

22. *Op cit* p 294.

23. Archaeological Survey Rep Vol II p 191.

24. N L De, *The Geographical Dictionary of Ancient and Mediaeval India* (Luzac, 1927) p 185.

25 *Ibid, Sabhāparva*, ch 27.

plates of Dhruvasena I (Valabhī) dated 529 A D [26] The identification thus does not help us and we must look to other Simhapuras

Despite the fact that Karnataka formed the centre of our Vādirāja's literary activity, we have other references which indicate that Simhapura was situated in the Tamil country For instance, the following is the colophon of Belgola-Panditavarya *alias* Cārukirti's work, *Gita-vraga*, a Ms of which has been noticed by Pandit Bhujabali Śāstri —

Drāvidadeśaviśiste simhapure labdhajanmāsau ।
Belgola-panditavaryah cakāra śrir abhanāthavara-caritam ॥

It is specifically stated herein that the above author who had settled down in Śravana-Belgola was born in 'Simhapura of the Tamil country'. This, taken in conjunction with the 'Dravida Sangha' and 'Arungalānvaya' of our author, will point to a place only in Tamilnad as his plausible home-town

In Tamilnad, too, there are epigraphical references to more than one 'Singavaram' —

1 Singavaram in the Gingee Taluk of the South Arcot District *Singapuranādu* included Nerkunam and Vedal in the Wandiwash Taluk

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26 ' *simhapuravastavyasya brahmana - visnusarma e* — *Epigraphia Indica*, Vol XI, p 111, li - 15
The editor remarks therein that the present Sihor is situated in 21° 43′ N and 7 ° E

27 Bhujabali Sastri *Prasasti sangraha* (Hindi), p 13

of the North Arcot District and Tayanur in the Tirukkoyilur Taluk of the S. A. district [28]

2. Singavaram in the Arantangi Taluk of the Tanjore District

3. Singatta-kuricchi (between Mattur and Mandayur) in Kulathur Taluk of former Pudukkottai state, now in Trichy District [29]

Though Pandit Bhujabali Sastri would identify Simhapura with the first Singavaram, we think that the following important consideration is a sure indicator of only one of the last two as the home-town of our Vādirāja. We quote *in extenso* from an interesting study by Sri K. R. Venkataraman 'The Jainas in Pudukottai' [30].—

"The Chettipatti temple, or more correctly, group of temples, is now being excavated ...... The excavations have so far brought to light the moulded plinth and basements of three shrines... Two inscriptions have been discovered on the mouldings of the central shrine. In one of them are fragments of the *praśasti* of Rājarāja I

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28. *South Indian Inscriptions*, Vol. XII (Madras, 1943) p. 117.

An epigraph, No. 115, records the grant of Candraditya, a Pallava prince of the time of Mahendravarman or Narasimhavarman I at Simhapura, of Śiva temple — p. 54 (*Ibid.*).

Pandit Bhujabali Sastri, however, writes that this is Singavaram in the Tirdivanam Taluk of the South Arcot District — *Loc. cit.* p. 64.

29. For the details of these two places, I am indebted to the courtesy of my friend Dr P. B. Desai and Sri B. R. Gopal of the Archaeological Department.

30. *Journal of Oriental Research*, Madras, Vol. XIII, Pt. I. pp. 7-8.

and in the other the following fragments in Tamil—

udaya matisāgara-aruhar-ācaryar-ippalli.

—Matisāgarar in this connection may be identified with the Matisāgara, the *guru* of Dayāpāla who composed the *Hitarūpasiddhi* and Vādirāja These were great Jain teachers of the 10th century "who challenged rival religionists"

Now, these refer to excavations in Pudukkottar State, and we have a clear record here of the *ippalli* or residential colony of Matisāgara, the undisputed teacher of our Vādirāja (both by internal and external evidence). So we are within reasonable bounds when we guess that Vadirāja's home-province was also Tamilnad, and his home-town Simhapura was situated somewhere close to the Pudukottai state [31] When we take into consideration the fact that several Mss of our author's *Yasodharacarita* were found preserved in the Tanjore District though Jainism there today is not very flourishing, we may narrow down our uncertainty and tentatively conclude that the home-town of Vādirāja was the second Singavaram mentioned above, the

31 We have also mention of *Sallekhana* of two Jain teachers Ilarya Padarar and Candranandin Acarya in inscriptions near Singavaram thus confirming that the place was a well-known centre of Jain teachers in olden times *Vide*—Annual Report of the Govt Epigraphist, Madras, 1903-4 p 17

Similarly, in Tanjore District on a stone built into the wall of the *gop ira* of the Sundaresvara temple, a fragmentary record of the twelfth year of the Chola king Parakesarivarman mentions Kanakasena bhattaraka — see Rangacharya, *A Topographical List of the Inscriptions in Madras Presidency* (till 1915) p. 1293

the *kataka* or army-camp of Jagadekamalla on *Kattagāṅrabhūmi*, and not to any capital residence.

We are now in a position to conclude with a fair degree of certainty that though there are several Vādirājas in Sanskrit literary history[35] and Jain *guruparamparā-s* in general, and the Dravida Singha-Arungalānvaya in particular, the author of the *Yaśodharacarita* is by far the most widely known and that

(1) he should not be confused with Kanakasena, his senior *guru*.

(2) he was honoured at the court of Jagadekamalla Jayasimha II (1018 to 1042 A D.) as a great *vādin* or Debator and held the exclusive titles — *Jagadekamallavādin*, *syādvāda-vidyāpati*, and *sattarka-sanmukha*.

(3) he completed in that royal court, before writing his *Yaśodharacarita*, another work of his to wit, the *Pārśvanāthacarita* in the year 1050 A. D.

(4) though his main field of activity was in Karnataka, his residential colony was in Simhapura of Tamilnad.

We have already incidentally referred to a large number of epigraphs and *praśasti-s* which have a bearing on Vādirāja's date and place In the next section, we propose to quote at length the Sanskrit text of the outstanding ones among these, a perusal of which will show how Vādirāja was a recipient of superlative praise both as a poet and as a philosophical disputant, from his contemporaries and successors alike But before we

35 e g, the Madhva teacher, Vadiraja, of the 15th century was the author of the poem *Rukminīśa-vijaya*

modern town of that name in the Arantangi Taluk of the Tanjore District.

The other problem we saw regarding *Kattagātīra-bhūmi* may, fortunately, be disposed of more easily. For in old Kannada literature the name *Gattage* is quite familiar as the name of the river Ghataprabhā[32] (a tributary of the Krsnā River) For example, Ranna who was *Kavi cakravarti* in the court of the earlier Western Chālukya king Tailapa (973-997 A. D.) says —

> *arikeya gattageyum per-*
> *doreyum parivalli Taddavādige tenkal* ।
> *toragalige badagalirdudu*
> *nereye sulkoddīpamenisi belugalidesam* ॥ [33]

referring to both Krsnā and Ghataprabhā Rivers by the names *Perdore* and *Gattage* respectively. It is abundantly clear that Sanskrit *Kattagā-tīra-bhūmi* is nothing but a reference to a place on the River Ghataprabhā, *Khattaga* or *Kattagā* being only a Sanskritisation of the popular form *Gattag*. The proposed emendations in the reading of the text are un-called for. Moreover, 'Katgeri' the village was never a capital city of Jagadekamalla Jayasimha whose only capital towns known to history are Kollipake and Pottalakere.[34] And Vādirāja's colophon, too, only refers to

32 The river also seem to have been known by the name of *Khatvanga* in the *Purana* — *Vide* Hindi article on *Gomanta-Parvata* in "Bharatiya Anusilan", p 15

33 Ranna *Ajita-tirthakara-purana-tilaka* (in Old Kannada), XII 46

34 *Vide* — Fleet, *Dynasties of the Kanarese Districts* (Bombay, 1882) p 43f. Another capital of his that we know is Yetagiri (Modern Yadgir) vide — B R Gopal, JIH Dec 1959, p 267f

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close this section we have to note here that a Kālāmukha Śaiva (or 'Lakulīśa-paṇḍita') teacher, by name Vādirudragaṇa is eulogised in an inscription[36] as having vanquished, among others, Vādirāja himself in debate. The epigraph is dated 1036 A. D. and can have a reference only to our Vādirāja :—

> ... *abhayacandra-kālānalaṁ,*
> *Vādībhasiṁha-śarabhaṁ,*
> *Vādirāja-mukhamudraṁ. . . .*

This has been already noted by Prof. Handiqui, in his monumental work, *Yaśastilaka and Indian Culture*[37] to which we shall have occasion to refer more extensively in our later sections. One more point he has made which is relevant here is :-

> " Śrutasāgara in his commentary on *Yaśastilaka* 2, 126 quotes a statement which represents Somadeva as saying that both Vādirāja and Vādībhasiṁha are his disciples.[38] The statement, cannot, however, be traced in the two extant works of Somadeva, and neither Vādirāja nor Vādībhasiṁha claims Somadeva as his *guru* in any of their works. ...it is not chronologically impossible for Vādirāja and Vādībhasiṁha to be regarded as disciples of Somadeva. "[39]

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36. *Epigraphia Carnatica*, Shimoga, Pt. I. Shikaripur Taluk No. 126.
37. *Ibid.*, p. 347.
38. *sa vādirājo'pi śrīsomadevācāryasya śiṣyaḥ ;*
    'Vādībhasiṁho'pi madīyaśiṣyaḥ
    Śrīvādirājo'pi madīyaśiṣyaḥ' ityuktatvācca.
39. *Loc cit.*, p. 9.

At the end of the paragraph, Prof. Handiqui himself adds the caution :-

> " But, nevertheless, it is strange that they should be so completely silent about their early *guru* Somadeva ",

which is to be supplemented by another difficulty in the way of accepting the tradition, viz. that

> " Śrutasāgara's statement .is not confirmed by any other contemporary source ; and it cannot be forgotten that Śrutasāgara comes very late, long after all these authors. "

as ably pointed out by Dr. A. N. Upadhye.[40] It was Hultzsch who first noticed this reference by Śrutasāgara ; but he gave full credence to it, and even tried to use it as a sheet-anchor to determine other dates in his article on '*the story of Jīvandhara*' (QJMS XII. 4, p 317 ff)

4 Eulogies of Vādirāja as a poet and scholar

(a) Extracts from inscriptions in Sanskrit
From Malliṣeṇa-praśasti .—

(i) *trailokya-dīpikā vāṇī dvābhyāmevodagādiha* ।
Jinarājata ekasmādekasmādvādirājataḥ ।।[41]

" A speech which illumined the three worlds has issued only from two persons on this (earth) ; one (was) the king of Jinas (Jinarāja), the other Vādirāja "[42]

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40 Introdn. to *Jīvandhara campu*, p 15

41 *Loc cit* verse 40 (Date—12th century A D).

42 The English Translation of this and the following verses from *Malliṣena-praśasti* are Hultzsch's (Ep Ind III p 184ff)

(ii) *āruddhāmbaramındubımbaracitautsukyam*
*sadā yadya*ˢ*a –*
sechatram vākcamarıya–rājırucayo'bhyarnam
ca yatkarnayoh ı
sevyah simhasamarcya–pıthavıbhavah
sarva–pravādı–prajā–
dattoccairjayakarasāramahımā srıvādırājo vıdam ॥ [43]

"To be served by the wise is the holy Vādirāja, whose fame, like a (royal) parasol, constantly covered the sky (and) desired (to outshine) the disc of the moon; near whose ears glittered masses of speeches, like rows of tails of female *chāmaras* *; the might of whose chair was to be worshipped (even) by lions, (and) at the greatness of whose excellence loud cheers were uttered by all the disputants, as by subjects."

(iii) *yadīya-guna-gocaro'yam vacana-vilāsa-prasarah kavīnām :—*
srımaccaulukya-cakresvara jaya-katake vāgvadhū-
janmabhūmau
nıskan lam dındımah paryatatı paturato
vādırājasya jısnoh ı
jahyudyad vāda-darpo jahıhı gamakatā garva
bhūmā jahāhı
vyāhārersyo jahıhı sphuta madhura-sravya-
kāvyāvalepah ॥ [44]

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43 *Loc cit* verse 41.

* "This verse institutes a comparison between a king and Vādirāja, whose name means 'the king of disputants'. The subjects of the king are represented by the disputants, and his parasol by Vādirāja's fame For the king's *chauris* the author discovered an equivalent in Vādirāja's speeches, which, like the former, were near the ears, because they proceeded from the mouth and which resembled the former in whiteness because they exposed the teeth' (Note by Handiqui)

44. *Loc cit* verse 42.

" To his virtues refers the following play of words of the poets —

In the victorious capital of the glorious Chālukya emperor (Cakreśvara) which is the birth-place of the goddess of speech, the sharp-sounding drum of the victorious Vādirāja suddenly roams about (The drum sounds '*jahi*' (i e strike !), (as though) its pride in disputation were rising, (it sounds) '*jahīhi*' (i e give up !) as (though) it were curious of the speech (of others), (and it sounds) '*jahihi*' (i e give up !) as though it boasted of clear, soft, sweet and pleasant poetry ! "

(iv) *patāle vyalarājo vasati suviditam yasya*
jihva sahasram
nirgantā svargato'sau na bhavati dhiṣano
vajrabhṛdyasya śiṣyah
jīvetām tāvadetau nilaya bala-vasad
vādinah ke'tra nānye
garvam nirmucya sarvam jayinaminasabhe
vadirājam namanti ॥ [45]

" The king of serpents, whose thousand tongues are well-known, lives in the lower world, (and) Dhisana (Brhaspati), whose pupil is (Indra) the bearer of the thunderbolt, will not leave heaven Let these two live on account of the strength (i e the inaccessibility) of their abode ! What other disputants in this court of the lord do not abandon all conceit and bow to the victorious Vādirāja ? '

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45 *Loc. cit* verse 43

(v) *vāgdevī-sucira-prayoga-sudṛḍha-premāna-*
mapyādarā
dādatte mama pārśvato'yamadhunā śrī
vādirājo muniḥ ।
bho bho paśyata paśyataiva yamināṃ
kiṃ dharma ityuccakai-
rabrahmaṇya-parāḥ purātana-munervāg-
vṛttayaḥ pāntu vaḥ ॥[46]

" Let them protect you, these loud shouts for help of the ancient sage (i e Brahma) — ' Now this holy sage Vādirāja eagerly takes away from my side the goddess of speech, whose affection (has become) very strong through (his) long familiarity (with her) Ah ! Ah ! Look ! Look ! Is this the way of ascetics ? "

From Inscriptions at Humcha Nagar Taluk

(vi) *sadasi yadakalaṅkaḥ kīrtane dharmakīrtiḥ*
vacasi surapurodhā nyāya vāde'kṣapādaḥ ।
iti samaya gurūṇāmekatassaṅgatānāṃ
pratinidhiriva devo rājate vādirājaḥ ॥[47]

" Vādirāja, verily, combines in himself all the unique merits of different philosophers , and can represent like a perfect double Akalanka in the lecture-hall, Dharmakīrti in exposition, Bṛhaspati in speech and Gotama in logic , and is thus, to be sure a wonderful creation wherein all the Teachers are rolled into one '

(vii) *ekatra guṇinaḥ sarve vādirāja tvamekataḥ* ।
tasyaiva gauravaṃ tasya tulāyāmunnatiḥ katham ॥

" If in a weighing scale all the meritorious ones are put on one side, and you alone on the other, your

46. *Loc cit* verse 44
47 See *Epigraphia Carnatica* Vol VIII Nagar Taluk, No 39 (Date — *Circa* 11th Century)

side will remain at the ground with its weight, how can it ever rise up?" [EC XI No 90 p 443]

(*b*) Extracts from inscriptions in Old Kannada —

(i) *adityana keladol can -*
drodayameseyadaroḷi dharāmandaladol ।
vādigalembi tuntuka-
vādigalesedapare vad rajana keladol ॥ [48]

"Even as moonshine pales beside the sun, paltry debators, with titles howsoever big, cannot but fade beside Vādirāja"

(ii) *alave digdanti-dantambaramesedudu*
sadgadyapadyoktivid a-
balave sarvajña-kalpam, birudanulu udinnanya-
vadīndranin ca- ।
valisalvedoho patramgudadire dalalircindhapam
pelvodinn alavallam vādirājam paramata-
kubhrta bhila vagvajrapātam ॥
intenisida sattarka-ṣanmukhanum jagadeka-
mallavadiyumenisida vadirajadevarum [49]

"If you ask of his power, well, it has reached up to the tusks of the Elephants of the Directions, if you ask of his literary ability in composing poetry and prose, well, it is equal to that of the all-knowing God! It is time that a rival disputant surrenders his titles (in his favour), Oh, do not hesitate! If you do not

48 *Op cit* No 35 This verse might refer to Kanakasena alias Vādiraja (I) also since it occurs in the inscription before the name of Kanakasena, but other inscriptions mention this of our Vādiraja (II) too (cf EC V Arsikere Taluk, No 141) The English translations hereafter are by the present editor

49 *Op cit* The titles here point exclusively to our Vādiraja

hand over the charter, he will snatch it away from you! More I cannot state because of sheer inability. Vādirāja is verily the wielder of the thunderbolt of speech against the mountains, viz, rival philosophical schools!"

Such was the glory attained by Vādirāja, the teacher, with his titles 'the six-faced god in the six philosophical systems', and 'The Debator-in-Chief at the court of King Jagadekamalla'

(iii) *jayisuvude binadamuddhata-*
cayamam sri-vādiraja-sūrige sabheyol ।
jayasimhacakravartige
jayapatrambaredu kudutamirpude binadam ॥ [50]

'In the royal assembly, Vādirāja's only amusement is the vanquishing of doughty debators, Emperor Jayasimha's only amusement is the writing out of charters of victory for him!"

(c) The colophons of Vādirāja's own works —

I Pārśvanāthacarita [51]

(i) *śriyaina sārasvata punya tirtha-*
nityāvagāhāmala buddhi sattvaih ।
prasiddhabhāgi munipungavendraih
śrinandi-sangho'sti nibarhitāmhah ॥

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50 *Op cit* No 37 In addition to the two titles of Vadiraja seen above the prose preface of this verse adds a third viz., *syadvada-vidyapati* 'master of the knowledge of *Syadvada*

51 Published in the MDJG series No 4 (Bombay, Vik 1973) with an Introduction by Manoharlal Sastri The *Prasasti* verses however are quoted both by Nathulal Premi and Mahendrakumar Jain in places already cited.

"There is the holy and blameless Nandisangha which has enjoyed a famous succession of illustrious ascetics, with powerful minds purified by daily dips in the sacred streams of Jaina scriptures '

(ii) *tasminnabhūdudyata samyama-śrī*
strīvidyavidyādharagītakīrtih ı
sūrih svayam simhapuraikamukhyah
śrīpāladeva naya vartma śālī ıı

" In that line of teachers appeared a great saint, Śrīpāla-deva, the great chief of Simhapura steadfast in the path of religion, great in saintliness and glorified even by gods and fairies "

(iii) *tasyābhavadbhavya saroruhānam*
tamopaho nitya-mahodaya-śrīh ı
nisedha durmārga naya prabhāvah
śisyottamah śrī-matisāgarakhyah ıı

" He had an excellent pupil in Matisāgara, who would ever dispel the darkness of the lotuses, viz, the laity, whose glory was daily spreading and whose good influence could counter all forbidden and immoral conduct "

(iv) *tat pāda padma-bhramarena bhūmnā*
nihsreyasa śrī rati lolupena ı
śrī vādirājena kathā nibaddha
jaini svabuddhyeyamanirdayāpi ıı

" By Vādirāja, who is a bee at his lotus-feet, this Jaina story, brimming with compassion, has been written to the best of his ability, with a view to achieving union with the *summum bonum* '

(v) *śakābde naga-vārdhi randhra-ganane*
samvatsare krodhane
māse kārttika-nāmni buddhimahite
suddhe trtīyādine ॥
simhe pāti jayādike vasumatim
jainī katheyam mayā
nispattim gamitā satī bhavatu vah
kalyānanispattaye ॥

"In the śaka year 947, Krodhana (27th October 1025 A D.), month of glorious *Kārttika*, bright half, dated third (*trtīyā*), when Jayasimha was reigning over the realm, this Jaina story was completed by me; and may it bring good to all!"

(vi) *laksmivāse vasati katake kattagā-tīra-bhūmau*
kāmāvāpti-pramada subhage
simha-cakresvarasya ॥
nispanno'yam nava-rasa-sudhā-syanda-
sindhu prabandho
jīyāduccair-jinapati-bhava-prakramai-
kānta-punyah ॥

"When the glorious camp of King Jayasimha was stationed happily on the banks of the river Ghataprabhā after a victorious march, this work, dripping with the nectar of all the nine *rasa-s* (poetic sentiments), and singularly sacred by its treatment of the birth-stories of the Lord, reached completion. May it endure for ever! Amen!"

II Nyāya-viniścaya-vivarana [52]

(i) *srimannyāya-viniscayastanubhrtām*
ceto-drgur vimalah

52 Published in 2 volumes by the Bhāratīya Jñāna Pitha, Kashi; Vol I-1949, Vol. II - 1954; Editor : Mahendra Kumar Jain For colophon, see p 369 (Vol. II)

sanmārgam pratibodhayannapi ca tan-
nihsreyasa-prāpanam ॥
yenāyam jagadeka-vatsala-dhiyā
lokottaram nirmito
devastārkika-loka-mastaka-mani-
bhūyāt sa vah sreyase ॥

"This 'Determination of truth' is an opener of the mind's eye to people and will awaken them into the nature of the Right Path It will also lead them to the state of Perfection. This has been written in an extraordinary way with the single aim of favouring the world (as also 'King Jagadeka'). May that Teacher (Akalanka and also Jina) who is like a crest-jewel in the world of logicians, shower his blessings upon us!"

(ii) *vidyānandamananta virya sukhadam*
sri-pūjya-pādam daya-
palam sanmatisāgaram kanakasenā-
rādhyamabhyudyami ॥
suddhyanniti-narendrasenamakalankam
vādirājam sadā
srimat-svāmi-samantabhadramatulam
vande jinendram mudā ॥

"With joy I ever bow down, intent on effort as I am, to Lord Jina who is in one Vidyānanda (also, 'delighting in sacred lore'), Anantavirya [-sukhada] (also, 'showering infinite strength and bliss'), Pūjyapāda (also, 'with feet adorable'), Dayāpāla (also, 'vowed to compassion'), Matisāgara (also, 'an ocean of right knowledge'), Kanakasenārādhya (also, worshipped by Kanakasena or gold and army), Narendrasena (also with royal army none other than right policy'), Akalanka (also 'blameless') and Vādirāja (also, 'Best of speakers'), and Svāmi Samantabhadra (also, 'benign all round')!"

Before we pass on to the next verse, the momentous implications of the puns of this verse are well worth a notice. Under the guise of *Jinastuti*, the accomplished poet is praising not only his worthy predecessors like Pujyapāda, Samantabhadra, Akalanka and Vidyānanda, but also teachers like Kanakasena and Matisāgara, and what is most important, his senior contemporaries like Anantavīrya and Dayāpāla. The only two intriguing names we are still left with are Vādirāja and Narendrasena We think it highly unlikely that the author is indulging in self-praise here. Even to take it as an epithet of either Akalanka who precedes, or Samantabhadra who follows, the expression, is not to our liking because it goes against the procedure uniformly adopted by the poet in the verse Nor, on the face of it, can it be taken to refer to Kanakasena-Vādirāja I, in the Dravida Sangha Arungalānvaya because he has already been referred to by the name Kanakasena. This poses a problem before us, and similarly, the single name Narendrasena in the verse poses another problem inasmuch as it is an unfamiliar name in the succession lists of Dravida Sangha-Arungalānvaya already discussed at length by us

Both these difficulties can be satisfactorily solved by taking the names of *both* Kanakasena and Narendrasena in this verse to refer to the contemporary renowned teachers of the Candrakavātanvaya (or Senanvaya) of Mulgund and *not* to teachers of the Dravida Sangha In that case, the word Vādirāja can easily designate our author s teacher in the *guruparamparā* (of Dravida Sangha-Arungalānvaya) namely, Kanakasena-Vādirāja I. That Narendrasena of the Candrakavātānvaya was an exceptionally worthy grammarian

is known from inscriptions [53] In this connection, it is interesting to note how Dr Barnett, while first editing the Mulgund Inscriptions [54], fell into the error of identifying Kanakasena (i e Vādirāja I in our terminology), the *guru* of Śrīvijaya, with Kanakasena of the Candrakavātā nvaya [55] because both of them were living about the same time. Our proposed solution thus will help in determining the literary celebrities referred to by the poet Vādiraja

(iii) *bhūyo bheda-nayāvagāha gahanam*
deiasya yadiānmayam
kastadiistarato vivicya vaditum
mandaprabhurmādrsah ॥
sthūlah ko'pi nayastaduktivisayo
vyaktikrto'yam mayā
stheyāccetasi dhimatām mati-mala
praksalanaika ksamah ॥

" How can a dull-witted one like me claim to explain in full the Teacher's deep thoughts, so difficult to plumb by reason of the teeming shades of diverse argument ? I can only state, therefore, that I have only given a very broad indication of his idea May it, then, remain in the minds of the learned as the only cleanser of mental impurities ! '

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53 Cf the following eulogy in Kannada —
candrai i katantram jai-
nendram sabdanuśasanam panini ma-
ttaii dram narendrasena mu-
nindra ngekaksarai i perai igiou mogge ?
'Saint Narendrasena is a past master equally in all systems of Sanskrit grammar like *Candra, Katantra*, *Jainendra, Panini*, and *Aindra* Who else can achieve it ?
— *Mulgunā Inscription of Somesiara I* (1053 A D)
Edited by L D Barnett in Ep Ind XVI p 55 Line 24
See also—P. B Desai Jain sm in South Ind a, p 138

54 See above footnote for reference to source

55 *Loc cit* p 53

(iv) *vyākhyāna-ratna-māleyaṁ*
prasphurannaya-dīptibhiḥ ।
kriyatāṁ hṛdi vidvadbhi-
studantī mānasaṁ tamaḥ ॥

"May scholars adorn their hearts with this Diamond Necklace of Exposition! With its shining rays of logic, may it dispel darkness within!"

(v) *śrīmatsiṁha-mahīpateḥ pariṣadi*
prakhyāta-vādonnati-
starka-nyāya-tamopahodaya-giriḥ
sārasvataḥ śrīnidhiḥ ।
śiṣyaḥ śrīmatisāgarasya viduṣām
patyustapaḥśrībhṛtāṁ
bhartuḥ siṁhapureśvaro vijayate
syādvāda-vidyāpatiḥ ॥

"Glorious, indeed, is Vādirāja, the Lord of Simhapura, the Master of Jaina sacred lore, the recipient of honours in debating at the court of Emperor Jayasimha, the Rising Mount to break asunder the darkness of thought and argument, the darling of Poesy, the abode of prosperity, and the student of Matisāgara, the best of scholars and the foremost of ascetics!"

III. Ekībhāvastotra [56]

vādirājamanu śabdika-loko
vādirājamanu tārkika-siṁhaḥ ।
vādirājamanu kāvyakṛtaste
vādirājamanu bhavyasahāyaḥ[57] ॥

56 Published in the *Kāvyamālā*, Vol. VII, pp. 17-22.

57. All the earlier verses in this hymn except this last are in the metre-*Mandākrāntā*. Two Mss. (viz. No 9433 and 94 4) in the *Descriptive Catalogue of Sanskrit Manuscripts, Madras* (Vol. XVIII p. 6730,) omit this colophon altogether, thus rendering it suspect though it is very popular today. However, we find it added in another Ms of the same hymn (No. 16116) called, however, by a different name *Kalyānastavam* and noticed in the same *Catalogue*, Vol XXVIII, *Supplement*, p. 10538.

"Vādirāja leads the grammarians all; Vādirāja leads the best of logicians,, Vādirāja leads the poets one and all; Vādirāja again leads in aiding the laity!"

IV Yaśodharacarita[58]

(1) *kānādah konamekam bhajatu bhayat aṭāt*
saugatasyāgato'yam
mrtyurmimāmsakādyāh kimiti jaḍadhiyah
kurrate garva kirptim ॥
yenāyam nyāya mārga-prakaṭa-paṭu-vacah-
praudhi-paryāya rūdham
bādham dustarka gādha grahana-paru rdhān
vādirājastrnedhi[59] ॥

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58 Neither the printed edition of Tanjore nor the present edition contain any *praśasti* at the end as in the case of other works. But some Mss collated for the purpose of this edition contain two verses of *praśasti* as noted in our footnotes on the last page of the Sanskrit printed text The Madras Catalogue records that one of these verses viz, *kanadah* etc, is found in a Madras Ms too, viz, No 12164, *Op cit* Vol XXI, p 8138 This verse has also been recorded in an inscription — EC IV No 100, p 52 So we note the two verses and translate them here as representing a fairly ancient tradition Perhaps, originally they formed only inscriptional verses, or popular *dicta* and later found their way into the colophon of the *Yaśodharacarita*

59 There are some variants of the last word like *trnoti* in the Madras Ms But though unfamiliar and jarring on the ear, this is a grammatically correct form as noted even by Abhinavagupta in his Dhvanyaloka-locana while illustrating the defect of cacaphony (*śruti-kaṣṭa*) *Vide* — '*śruti kaṣṭastu* '*adhakṣ t*,' '*akṣotsit*, '*trnedhi*' *ityādi* — *Ibid* p. 214 (Benares Edn with Balapriya)

"Let the follower of Kaṇāda sneak into some corner in fright! Lo, here comes Death to the Buddhist! What use does it serve if the dull witted Mīmāṃsakas and others of their ilk puff themselves big with pride? For here is the veritable Vādirāja himself who will smash down all the disputants bloated up with bad logic through his clear majestic words well versed in the ways of right reasoning!"

(11) *tāvadbhavanti madhurā madhu sarkarādyā-*
stāvad hr̥ṣīka viṣayā hr̥dayam spr̥santi ।
yāvadyasodharakatha-sravaṇāni puṃsām
sritvādi rāja racita na rasairbibharti ॥

"Honey, sugar, and all such things will taste sweet only so long as the dulcet strains of Yaśodhara's Tale, composed by Vādirāja, have not filled the ears of the listeners with delight!"

(*d*) Praise of Vadiraja by later poets

Laksmana, whose commentary on the *Yasodharacarita* is published in this edition, prefaces his comment on each canto with one or more invocations to Vādirāja We leave them out of account here, as they can be easily referred to by opening the relevant pages

Judging by the number of Jaina authors in Sanskrit later than Vādirāja, and Vādirāja's own dazzling personality as borne out by the records we have so far seen, it is but reasonable to expect a large number of later references in his praise But the present editor, who could not undertake the task of consulting all later references to Vādirāja, more due to lack of requisite facilities than lack of enthusiasm, has to leave this section as it is It is hoped that some other scholar will help him some time to make good this deficiency

Nonetheless, it appears to the present editor that such references in Sanskrit may not be many after all On the other hand, in old Kannada literature, wherein we do not expect to find much by way of tribute to a Sanskrit writer—in fact, even Janna who is indebted heavily to Vādirāja in his Kannada work, *Yasodharacarite*, does not stop to mention the name of this worthy predeces or—we do come across echoes of Vādirāja's praise, more than once, in the works of great Kannada Jaina poets. These are recorded below, with translation into English May this not suggest that the popularity of Vādirāja was more in the South than in the North, more in Karnataka than in other provinces?

(i) *advaita vādi-nivaha ma-*
da dvirada-ghata vipātanaika patistha- ।
syādvadacala simham
vadvamsar pogale vadirājam negaldam ॥[60]

'Glorious was Vādirāja whom scholars praised mouthfully as a veritable lion in the mountain of Jaina thought, that could smash into pieces in no time even herds of mighty elephants, to wit, the hosts of *advaita* philosophers '

(ii) *dorevetta tarka-sāstrada*
parinatigam negalda cakravartiya sabheyol ।
beraletidarendode vā-
dirāja-devara samānarari dhareyol ॥[61]

'In the grand court of Emperor Jagadekamalla himself, Vādiraja did not hesitate to lift up his finger (to

60 Nagavarma *Kavyavalokana* V 188 Dharwar Edn (Date C 12th century)

61 Śantinatha *Sukumaracaritam* I 25 (Date – C 12th century)

register his claims) when the test proposed was for proficiency in the science of Logic! Will this earth ever show an equal of his?'

(iii) *vādigalene negalda mahā-*
vādigalam nudidu geldu cakreśvarano- ।
ldādarisi negaldanintī
medinıyol i ādirājadevare deiar ॥ [62]

'Vādirāja verily became a god on earth winning royal favours of the emperor by winning in debate every time the mightiest of disputants in the royal court.'

5 Life of Vādirāja

From the material furnished in the previous section, we get a clear picture of the outstanding personality of Vādirāja, both as a poet of repute and as a philosopher of prestige. His resounding triumphs against redoubtable rivals in philosophy in the grand court of the Chālukyan Emperor, Jagadekamalla (I), had become legends in the land's literary history. There was no end to the laurels he won from his royal patron who was so pleased with him, and no rival who challenged him in a debate and was not worsted Vādirāja's supreme felicity of expression, incisive force of argument and infinite mastery over Jaina theology, won for him such distinguished titles as *Jagadekamalla-vādin, ṣat-tarka-ṣanmukha, and syādvāda-vidyāpati* Though a divine, Vādirāja's contribution to literature was conspicuous and all his three major works, viz., the *Pārśvanāthacarita*, the *Nyāya-viniścaya-vivarana* and the *Yaśodharacarita* were written during the reign of his royal patron Jagadekamalla,

62. Brahmaśiva, *Samayaparīkṣe* (Ed. B S Kulkarni, Dharwar, 1958), I. 18 (Date-C. 12th century).

possibly with a view to the King's education, as expressly stated in the colophon of the philosophical treatise. All these three works, including the *Yaśodharacarita*, contain overt or covert references to Jayasimha Jagadekamalla. The last verse in Canto III of the *Yaśodharacarita*, for instance, speaks of the reign of King Yaśomati in the poem in terms suggestive of Jayasimha–

> '*vyātanvan jayasimhatām raṇamukhe*
> *dīrgham dadhau dhāriṇim*
> *rājā so'pi yaśomatih pravilasat-sāmrājya-*
> *lakṣmīpatiḥ*' ॥ '

Again, in the last but one verse in Canto IV, we have:

> '*adhigata-nayasindhuh satyasandhaḥ sa rājā*
> *raṇamukha-jayasimho rājyalakṣmim babhāra.*'

This literary tradition of identifying an epic hero with a contemporary king was very much in vogue in Old Kannada poetry as instanced by foremost poets like Gunavarma, Pampa and Ranna. Vādirāja, naturally enough, imbibed it and used it in his own way. But in the other works of his, as we already noted, references to the royal patron are quite explicit.

From all this we can conclude that Vādirāja, though born and educated in Tamilnad, made Karnataka the home of his activity, under the royal patronage of King Jayasimha II. He must have had intimate acquaintance with Jaina luminaries at the Ganga court like Śrīvijaya, and others nearer the Chālukyan capital like Kanakasena and Narendrasena, as evidenced by the epigraphs. We are singularly lucky in having so many inscriptions that throw light on several aspects of Vādirāja's imposing personality.

Vādirāja himself has informed us that Matisāgara, Hemasena [63], and Dayāpāla [64] were all his teachers and they were no more when he penned his *magnum opus*, the *Nyāya-viniścaya-vivaraṇa*:—

> *yairekānta-kṛpālubhirmama*
> *manonetraṁ samunmīlitaṁ*
> *śikṣā-ratna-śalākayā hitapathaṁ paśyatyadṛśyaṁ*
> *paraiḥ* ।
> *te śrīmanmatisāgaro munipatiḥ śrīhemaseno dayā-*
> *pālaśceti divispṛśo'pi guravaḥ*
> *smṛtyābhirakṣantu māṁ* ॥ [65]

We have already noted the reference to Vādirāja's another *guru* Kanakasena. [66] All these teachers were Digambaras who hailed from the Nandi Saṅgha (or *gaṇa*) of the Draviḍa Sangha-Arungalānvaya and their succession was kept alive in places like Humcha. [67] All

63. We cannot take as conclusive Dr. Venkatasubbiah's identification of Hemasena with Dhanañjaya, author of *Dvisandhana*. cf JBRAS, N. S., 3, 1928 p. 156 f.

64. We have seen that the inscriptions speak of Dayāpāla only as a senior co-student (*sadharma*) of Vādirāja.

65. *Op cit* Vol. II. p. 248, *cf.* also Vol. I, p. 545.

66. A second reference to Kanakasena noted in the Index of the work in question (NVV) is not traceable by me in the body of the text.

67. One more epigraph from Sompur (Hassan) which refers to these teachers may be noted here — *Mysore Archaeological Report*, 1926, p. 49. The list here is given as — Śrīpāla — Hemasena—Dayāpāla—Śrīvijaya—Śāntideva—Puṣpasena— Cakravarti Vādirāja — Śāntadeva.

    All these lists do not agree in details. But the reference to Vādirāja here as 'Cakravarti Vādirāja' is significant and is a sure pointer to our author.

these have written outstanding books, of which only Dayāpāla's *Rūpasiddhi* is known at present [68]

Nāthūrām Premi records a tradition embodied in Devasena's *Darsanasāra* that the above Sangha in the South was frowned upon by orthodox Jainas as pseudo-Jaina (*Jainābhāsa*), inasmuch as they held land and property, took to agriculture and business. [69] We are not sure whether this is not a later idea in view of the uniform esteem and admiration which Vādirāja compelled from his contemporaries as we saw above

The same writer also records a story about Vādirāja [70] :— It appears Vādirāja was a leper and that when enquiries were made at court regarding this, his pupil lied and gave out that he was perfectly healthy. Someone took up a challenge then, and the king himself undertook to investigate it. The pupil was in fright and ran to his teacher to report what had happened. The teacher pacified him and easily became free from his fell disease instantaneously by composing the religious hymn, *Ekibhavastotra*

As the learned writer judiciously remarks, the story, despite the support it derives from Candrakirti's commentary, is hardly credible It only illustrates the

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68 In 'the Catalogue of Sanskrit and Prakrit Mss in the C P and Berar' published by Hiralal (Nagpur, 1926), there is the entry of one Ms (No 7893), *Vidyanuvada* by Matisagara Some extracts from this work on *mantra-sastra* are also given on p. 750

It is not clear whether this Matisagara and the *guru* of Vadiraja are identical

An incomplete Mss of *Rupasiddhi* is preserved in the Library of the Oriental Research Institute, Mysore

69 *Jain Sahitya aur Itihās*, (2nd edn) p 294–5

70 *Ibid* p 295.

later-day flair for investing teachers with all conceivable miracles. In Sanskrit literary history, we have such stories about Kālidāsa, Bāna and Mayūra, which do not stand any historical examination.

Jayasimha, the royal patron of Vādirāja, is by no means known to history as a Jaina by persuasion. He must have practiced religious toleration as a state policy. Otherwise we would not have had so many of his charters and gifts of land made over to Brahmins, Śaivas, etc., as evidenced by a large number of his inscriptions. Dr. S. C. Nandimath has ably established how the Western Chālukya rulers were only descendants of the Bādāmi Chālukyas, and their hereditary religion was not at all Jainism.[71] It therefore redounds to the singular credit of Vādirāja that he could almost assume the office of royal preceptor and win the highest tributes from a non-Jaina king, all by dint of his personal merit only.

Vādirāja must have thus lived an active life in Karnataka, participating prominently in all philosophical

71. S C. Nandimath, *Chālukyas of Bādami and Kalyāna* QJMS, Vol. XLVIII, p. 22. This article also shows that Jagadekamalla Jayasimha was the brother of Vikramaditya and that both these were sons of Dasavarma and Bhāgyavatī Dasavarma was the brother of Satyasraya, son of Taila (married to Jakabbe) who wrested the throne from the Rastrakūtas.

Bilhana, the court poet of Jayasimha's grandson, Vikramaditya VI, paints both Vikramāditya and his father Ahavamalla (i. e. son of Jayasimha) as votaries of Śiva.

The Kannada *Basavapurāna* states that Jayasimha's Queen Suggaladevi was initiated into Vīraśaivism by Devara Dāsimayya cf. Indian Antiquary, Vol VIII. pp. 10-21, Fleet, Dynasties of the Kanarese Districts, p. 43f.

assemblies of the day, winning many a glory at court and devoting his time to the propagation of Jaina thought by means of learned works, popular poems and religious discourses. He was a hero of many wordy battles and a poet of immortal poems. His life has remained a legend, and his poem *Yasodharacarita* has remained a popular classic down the ages, judging by the number of Mss available throughout India His work inspired the Hoysala King s *Kavicakravarti*, Janna to wit, to write a similar *Yasodharacarite* in Kannada, and perhaps much earlier, an unknown poet in Tamil to compose the *Yasodharakavyam* [72]

6 Works of Vadirāja

We are quite certain of Vādirāja's authorship of three works, two poetical, and one philosophical, as already indicated Since the *Yasodharacarita* will be treated independently in a later section, a brief sketch of the others is provided below Other works ascribed to him will also be indicated —

72. Titles like *Vadibhasimha* and *Vadiraja* appear to have been very much in vogue in Karnataka since very ancient times Even Jinasena refers to a *Vadisimha* There is a plate which purports to record events of 247-8 A D edited by Burnell (South Indian Paleography, 2nd ed p. 34) which refers to the titles of *Vadimadagajendra* and *Vadibhasimha* Though Rice accepts it is as genuine (*Mysore and Coorg*) Fleet regards it as a forgery of not earlier than the 10th century A D

It is indeed a pity that in the present state of schola ship we are not in a position to determine the personal name of this author precisely if Vadiraja' is held to be only a title However we can demarcate this Vādiraja from others quite precisely '*-suri* and *-deva*' are only appelations denoting a divine and these are omitted from mention in our references

(A) Pārśvanāthacarita

This is a literary epic in twelve cantos describing the different births, culminating in the attainment of perfection, of Saint Pārśvanātha, the twenty-third Tīrthamkara. In characteristic Mahākāvya tradition, it creates occasions to describe triumphs in battle, victorious marches of armies, love and beauty The author exhibits his skill in the manipulation of difficult sound-effects and acrostics in a whole canto, viz, the Seventh There is not much of a connected story, and characterisation is inconspicuous from the strictly literary point of view But it must be remembered that it is a sacred poem, a *Purāna* in truth, modelled on the relevant cantos in Gunabhadra's *Uttarapurāna*, and does succeed in investing an atmosphere of religious awe aud grandeur to the figure of the hero in the last cantos.

The titles of the different cantos are —

I. *Aravinda-mahārāja-sangrāma-vijaya*,
II. *Svayamprabhāgamana*,
III. *Vajraghosa-svarga-gamana*,
IV. *Vajranābha-cakravarti-prādurbhāva*,
V *Vajranābha-cakravarti-cakra-prādurbhava*,
VI. *Vajranābha-cakravarti-prabodha*,
VII. *Vajranābha-cakravarti-digvijaya-vyavarnana*,
VIII *Ānanda-rājyābhinandana*,
IX. *Digdevi-paricarana*,
X *Kumāra-carita-vyāvarnana*,
XI *Kevala-jñāna-prādurbhāva*,
XII *Bhagavannirvāna-gamana*

These Canto-headings cannot convey how the poet has taken special pains to infuse a human interest into

his varied characters, especially when they are tossed by lust and hate in the ocean of *samsāra*. Even a casual reader cannot miss the general preference of Vādirāja for the straight and the direct instead of the involved and the cumbrous in matters of style. But, when approached from the purely secular angle, the poem might fail to hold the reader's interest. It presents a complete contrast in this respect to his later and maturer work, *Yaśodharacarita*, which has proved so popular to all tastes.

Though it bears some marks of immaturity, and though it is not free from pedantry and artificiality in places, yet the *Pārśvanāthacarita* repays the perusal of modern scholars because of the large number of predecessors explicitly referred to by Vādirāja. Beside the ancient dignitaries, viz., Umāsvāti, Gṛdhrapiñcha, Samantabhadra, he also finds occasion to praise masters like Akalanka, Vādisimha, and Jinasena, besides alluding to later authorities like Anantavirya, Viśesavādin and Vīranandin. These references to authors and accounts of their works, though short, have proved of great value in fixing the chronology of many an old Jaina writer.

(B) Nyāya-viniscaya-vivarana

This is by all means the *magnum opus* of Vādirāja which reveals his mastery over all the schools of philosophy in general and over the school of *syādvada* in particular. Since the work was not published till recently, it could not attract the attention of the historians of Indian Logic who wrote their works in the beginning of this century. But due to its quality and excellence, depth of philosophical insight and sharpness of logical acumen, its extracts from very important, but

now extinct, works in Indian philosophy and refutation of the Buddhist theories as developed by Dharmakīrti, Arcata, Dharmottara, etc, this work of Vādirāja is bound to find sooner or later its honoured place in the galaxy of Sanskrit philosophical classics.

Though it professes to be only a commentary on Akalanka's logical text *Nyāyaviniścaya*, the *Vivarana* of Vādirāja—also known as *Vivaranālankāra* after the manner of Dharmakīrti's work; and *Vyākhyānaratnamālā* as noted in the colophon – has the weight and authority of a full-fledged *bhāsya* comparable to Śamkara's on the Brahmasūtras. It sets out the diverse theories of the adversaries, the Buddhists being the foremost among them, in their own words and then refutes them from the point of view of Jaina Logic

In this connection, we cannot do better than quote from the valuable 'Foreword' to this work by Dr. Satkari Mookerjee :—

> "The *Nyāyaviniścaya*, as is apparent from the very title of the book, is a work on Jaina epistemology that I have had the good fortune to study. The Commentary of Vādirājasūri on the *Nyāyaviniścaya* seems to me the most elaborate, exhaustive and comprehensive of all. The language and the arguments of Vādirājasūri are admittedly exceedingly abstruse and incisive. The value of this work is particularly augmented by the elaborate criticism of Dharmakīrti's *Pramānavārttika* and the exposition of Prajñākaragupta ... This work, though primarily it professes to be the exposition of the Jaina logical tenets, has a super-added value as the faithful exposition and elaborate critique of all the tenets of the Buddhist

schools of thought, particularly of Dharmakīrti and his exponents This work is practically an encyclopaedia of Indian logic, which is noted for its stupendously wide range and its appalling dialectic "[73]

Vādirāja successfully refutes in this work many a rival doctrine, and brilliantly defends the *syādvāda* against the criticisms of Śaṁkarācārya in his *Brahma-sūtra-bhāṣya*[74]. Since our main concern here is only Vādirāja's poetry, and not his philosophy, we resist the temptation of giving *in extenso* the arguments of the two Some of the other notable philosophers alluded to are · (1) Asvaghosa,[75] (p 239)[76] (2) Kumārila (p 455), (3) Praśastapāda (p 452), (4) Isvarakrsna (p. 471), (5) Mandanamiśra (p 809) and Visvarupa, a forgotten commentator of the Nyāyabhāsya (p 202)

Amaracandra, in his *Kavyakalpalatā* defines *vāda* as an alliterative repartee, calculated to raising one's own prestige and running down the adversary's, and leading to discussions, casual and academic, so as to show off one's erudition[77] We may give here an example of

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73 *Op cit* Vol II (NVV Benares, 1954)

74 *Op cit* Vol II p 477

75 The present editor s note — 'A New Play by Asvaghosa ?' (Journal of Oriental Research Baroda June 1962) points to the play '*Rastrapala* of Asvaghosa quoted by Vādiraja from Dharmakirti

76. This and the following page references are all to Vol II. only

77 *vado nuparsayuktoktih*
svotkarsah paragarha va ı
kula-sastradi-samprasnah
svasastradhyayanapratha ı
— *Op cit* p 165

this kind of very interesting *vāda* from Vādirāja. In the following lines Vādirāja is silencing Arcata[78], the Buddhist logician—

> *arcata-cataka tadasmād-*
> *uparama dustarka-paksa-bala-calanāt* ।
> *syādi ādācala-vidalana-*
> *cumcurna tavāsti nayacañcuh* ॥ (p. 449)

'Oh, sparrow of an Arcata ! Stop flapping your wings of bad argument ! Indeed, you do not have the strong beak of reasoning to pierce the mountain of Jainism !'

Vādirāja's work which consists of only three sections (known as *prastāvas*) — Perception (*Pratyaksa*), Inference (*Anumana*) and Testimony (*Pravacana*)—runs to about a thousand pages of close print in super-royal size !

(C) Ekībhava-stotra

This is a devotional hymn popularly sung by Jainas even to-day It contains 25 verses in the Mandākrāntā metre and breathes pure devotion. Its lyrical fervour and popularity cannot be gainsaid, but as we already noted, not all Mss. contain the colophon mentioning the name of Vādirāja. There is a reference in one of the verses to Jivaka (or Jivandhara) and even this is not enough to confirm the ascription beyond a shadow of doubt. As in the case of *stotras* ascribed to Śamkara, Kālidāsa, etc , one can never be sure of the authenticity of this *stotra* either. The test of verbal correspondence too is inapplicable and indecisive. For aught we know, it may be this Vādirāja, or some later Vādirāja, or only

78 Author of *Hetubindutika* (GOS)

some anonymous poet fathering his own composition on an ancient celebrity, that is responsible for the mellifluous *Ekibhāvastotra*.

(D) Pramāṇa-nirṇaya

This work on Jaina Logic has been published from Bombay[79] in the name of Vādirāja. Unlike *Nyāya-viniścaya-vivarana*, it is in the nature of a very short manual for the use of beginners with four chapters:

I. *Pramāṇa-lakṣaṇa-nirnaya* (Critique of Definition)

II. *Pratyakṣa-nirnaya* (Critique of Perception)

III. *Parokṣa-pramāṇa-nirnaya* (Critique of Indirect Means of Proof)

IV. *Agama-nirnaya* (Critique of Testimony).

At the end of each chapter we find that the author claims to have based his exposition on the works of 'Deva' or Akalanka.[80] But no specific references are there to any other worthy predecessor. The published edition is based on a single Ms. and the only clue to authorship is supplied by the colophons at the end of each chapter which simply state—

" *iti śrīmadvādirājasūripraṇīte* "

without any of his titles.

But Dr. A. N. Upadhye has made the following note in his personal copy of this text, which I had occasion to use, thanks to his kindness :—

79. Published in MDJG in the year V. S. 1974.

80 Cf. (i) *devasya matamudvīkṣya* (I, last verse).
(ii) *yannirūpitam devaih tasyātra saṅkṣepānnirṇayo varnito mayā* (II, last verse).
(iii) ... *devasya dṛṣṭvā matam* ... (III, last verse).

"The Delhi Ms in Kannada characters, which Pt Pannalal sent to me for inspection, gives the colophon thus—" *iti laksananirnayah* ". Thus it does not mention the name of Vādirāja. This Ms is called *Pañcaprakarana*, contains complete text of *Pramāna-pariksā* of Vidyānanda, and incomplete text of *Pramāna-nirnaya* There is one Ms of *Pramāna nirnaya* elsewhere , its relation with Vādirāja's work has to be seen "

This is a very important scholarly note, and until corroborated by further Ms evidence, we will not be right in taking this work as a genuine composition of Vādirāja, particularly in the absence of his name in the body of the work itself (since in the genuine works his name does occur in the body of the work) If it ultimately turns out to be a genuine work, it will have to be regarded as a summary of the author's larger logical work for the benefit of beginners

(E) Kakutstha-carita (?)

Before we close this section, we have to consider in some detail the possibility whether Vādirāja might have composed a work of this name, though it is no longer extant today, because he expressly declares, in *Yasodharacarita*, I 6, as follows —

' *sripārsvanāthakākutsthacaritam yena kirtitam* '

The question is whether Vādirāja is referring to one or two works herein Pt Nāthurām Premi, in the first edition of his *Itihas*, Dr Vaidya, Prof Velankar and other scholars have been writing that '*Kākutsthacarita*' was a poem different from '*Pārsvanāthacarita* But Premi in the second edition of his book[81]

81. *Loc cit* footnote, p 297.

rejects this interpretation since it is against grammar, and corrects himself by saying that the singular number of the word is decisive and indicative of only a single work. He adds that 'Kākutstha' can well serve as an epithet of Pārśvanātha since he belonged to the family of Iksvākus and Iksvāku in his turn was only a descendant of Kākutstha.

The new solution, however, does not appear to us to be free from difficulty. For, we should at least get confirmatory evidence from ancient references in *Purānas* before we take Pārśvanātha as identical with Kākutstha. Instead of that, if we get some conflicting evidence, one has to pause and leave the problem open. In Māghanandi's authoritative treatise *S'āstrasāra-samuccaya*, the present editor finds both the Tirthankaras 'Supārśva' and 'Pārśva' assigned to the "Ugra-vamśa" while those assigned to the "Iksvāku-vamśa" are only Rsabha, Ajita, etc. other than Pārśvanātha. How then are we to say that Pārśvanātha is identical with Kākutstha? The matter deserves further investigation from scholars versed in Jaina theology. It is not, however, beyond the bounds of possibility that Vādirāja might have written an epic poem on Kākutstha or Rāmacandra also since he is a Tirthaṅkara in Jaina theology too. The grammatical irregularity noticed, in that case, will have to be regarded as dictated by metrical exigencies.[82]

Adhyātmāstaka[83] and *Jñānalocanastotra*[84] are sometimes ascribed to this Vādirāja. The first ascription is uncertain while the second is certainly the work of

82. Cf the well-known dictum of poets — *api masam masam kuryat* .
83. Published in MDJG. No 13
84 Published in MDJG No 21.

a later Vādirāja, son of Pomarāja, since the last verse therein tells as much.

7. Yaśodharacarita, a study

(1) *Synopsis of the story*

I

Rājapura was a beautiful and prosperous city in the kingdom of Yaudheya. The ruler was King Māridatta who took care to keep his tutelary goddess, *Caṇḍamārī*, appeased by arranging periodical offerings of animal sacrifices. On one such day of worship, the King himself repaired to the temple and, seeing various couples of animals brought by people, commissioned his officer, Caṇḍakarman, to fetch him a human couple for the purpose of sacrifice. He said— 'After I have first sacrificed the human pair with my own hands, the citizens shall sacrifice the pairs of lower animals. Otherwise, the breach in traditional procedure might bring down the fury of the goddess upon us!'

Meanwhile, the ascetic Sudatta arrived in the outskirts of Rājapura with a retinue of five hundred monks. In this company there were two novices, Abhayaruci and Abhayamati, who were brother and sister. Since they were yet young and unable to observe rigorous fasts, etc., Sudatta permitted them to beg food for themselves in the city

On their way, the two were caught by Candakarman who took them to the King in the temple. They were not perturbed in the least even at the sight of the gruesome spectacle there and the certain prospect of their death. When asked to bless the King, they wished that wisdom, which consists in doing good to living beings, might dawn upon him soon

The King was amazed by their composure, and begged them to tell him how they could be so fearless in the face of death even at such a tender age.

Abhayaruci, the brother, said in reply: 'I am glad that your mind is at last weering round to the notion of *dharma* Our autobiography is sure to prove an incentive to good life and a warning against the sin of violence. Pray, listen!'

II

Ujjayini, the famous city in Avantī, was being ruled by a glorious king, Yaśogha, whose charming queen was Candramatī To them was born a son, significantly called Yaśodhara. The prowess of the prince was mighty and his dignity matchless He vanquished many a foe in battle and took for his queen the lovely lady Amrtamati who gave birth to a prince Yaśomati.

Meanwhile, the old King renounced the world after transferring the kingdom to Yaśodhara The chance discovery of grey hairs on his head had made him world-weary, and he betook himself to the forest to practice austerities

Now the cup of Yaśodhara's happiness was full. The Queen loved him, the people worshipped him, and he had no enemies to disturb his peace. He regaled himself in the company of his sweet wife.

One night, after enjoying love's delights with the queen, the King fell asleep with his arms around her The king's elephant-keeper in the stable outside suddenly broke forth into song, sweet and enchanting.

> " The queen, lying on her couch with half-closed eyes, her body languid with amorous sports,

> heard, this ravishing song and at once took a fancy for the gifted singer."

The very next morning, Amrtamatī bade her maid, Gunavatī, to procure him as a paramour. Not all her protestations were of any avail. The fellow was a stinking wretch, a cripple, with running sores all over the body, and true to his name Astavanka. He was an ugly beast, but the Queen's mind was made up. She did not recant or retract; she insisted on the maid to carry out her bidding on the plea .

> 'he that answers to the call of Cupid is verily a god to women lovely.'

Day and night, the Queen enjoyed clandestine pleasures with the cripple, seizing every opportunity that came, until her love for King Yaśodhara ebbed away

When the King noticed the Queen's coldness gradually, he resolved to look into the matter and lay in bed one night feigning sleep. Soon he found the Queen slipping from his side, anointing herself, and moving out to meet her paramour. The King, too, dogged her steps. He found that she went to the ugly cripple, the elephant-keeper, and began apologising to him for her delay. She suffered gladly even his lashes on her back with the leather belt and his kicks on her neck and began wooing him She declared her unswerving love to him until he softened and took her into his arms. The king who was an eye-witness all along, was on the point of cutting down both the sinners in his mounting fury, but he bravely restrained himself, and returned to his bed without revealing himself.

All night long his mind was agitated by the shocking conduct of Amrtamatī, whom he had taken for a paragon of virtue so long. He became disgusted of worldly pleasure once and for all and decided to seek perfection which knows not inconstancy.

The next morning, he started a game and struck Amrtamatī with a soft flower in jest. But she dropped down to the ground, senseless as it were, and then the King cleverly made her know how much he knew about her. It was only a hint with a punning reference to the cripple's lashes the previous night; but it had set the Queen thinking.

Yaśodhara then went to his mother, Candramatī, to pay his respects as usual. She could at once see that the son had lost his usual cheer.

III

The fond mother made loving enquiries about the son's consternation. Apparently, she could see no cause to upset him. Yaśodhara satisfied her curiosity by inventing the story of a bad dream he had dreamt. Lovely Moonlight had united with fell darkness, in his dream. The simple mother, however, took the King's words literally and became anxious for his safety. She suggested superstitiously that offering sacrifices to *Candikā* was the only remedy to avert the evil foreboded by the dream

Not all the King's appeals to her reason were of any avail. His reminding her of the first religious principle of non-violence was in vain The king was in a quandary, and as a concession to her sentiments, he agreed to sacrifice to the goddess a feint cock made of dough, on the day of the Festival of the Mother Goddess.

This was accordingly done; and what a miracle when the beheaded bird of flour shrieked like a living one!

The King's sorrow was complete. If the Queen had deceived him, the Queen Mother had pushed him into deadliest sin. Sorrow for him in birth after birth was now a certainty. So he at once gave the kingdom to his son Yaśomati, and made ready to go to the forest. At this juncture, the Queen Amṛtamatī invited him and Candramatī for a banquet; and they accepted the invitation for sake of courtesy. Both of them were poisoned to death by that unscrupulous woman.

The chain of their rebirths, full of suffering, at once started:—

1. Yaśodhara—peacock; Candramatī—dog.

The two, born in the forest, find their way to the palace in Ujjayinī. The peacock's antenatal memory is revived the moment it sees Amṛtamatī still dallying with the cripple, and torments her, only to be killed by the dog, which in its turn is killed by the dice-board thrown at it by King Yaśomati.

2. Yaśodhara—boar, Candramatī—cobra

The boar kills the cobra, and a tiger kills the boar in the forest.

3 Yaśodhara — red-eyed fish, Candramati — crocodile.

The crocodile snatches a female attendant of the King and is got out by fishermen who torture it to death. *The fish too is caught and is served as food for* Brahmins at Yaśodhara's own annual ceremony!

4. Yaśodhara—he-goat; Candramatī—she-goat.

The son-goat mates with the mother-goat. Once King Yaśomati hunts down the mother.

5. Yaśodhara—goat, posthumously born; Candramatī—buffalo.

The embryo of the dead goat is brought up by an untouchable. It grows and serves the purpose of 'purifying' the stale meat of buffaloes, as declared by Brahmins and the purified meat is served at Yaśodhara's *śrāddha* ! The he-goat indulges in musings about the futility of the whole show.

The buffalo, sporting in the river Śiprā, kills the royal horse and is caught and tortured to death by the King's men. It was roasted alive. Amrtamatī ate its meat with zest. She also wanted the goat's flesh. Though she was a leper now with stinking sores, her zest for meat was as strong as ever. Her crimes had become the talk of servants in the palace.

6. Yaśodhara—cock, Candramatī—cock

Both were born in an untouchable's house and brought up by Candakarman.

IV

It was a gay spring. All nature was clothed in beauty King Yaśomati, in the company of his Queen Kusumāvali and other lovely ladies, went out on an excursion to the park outside the city.

Commissioned as he was to keep the park clean, Candakarman went there on duty and saw sage Akampana, at the foot of a tree. He listened to religious discourses from him, which silenced all his doubts. The sage expounded to him the nature of soul, its sorrows and perfection, the means to salvation and the nature of good and evil. The sage also pointed to the

two cocks with him and gave an account of their sufferings in birth after birth, all because of violence in intent. On hearing this, the cocks recollected their past births, became religious, and crew aloud.

At the same time, King Yaśomati shot them down with a sound-guided missile.

Their departing souls entered the womb of Queen Kusumāvali close by, and finally, they were born as twins—Abhayaruci and Abhayamatī.

Once, the King who had gone out hunting saw an ascetic on his way Since he did not get game, he was angry and set his hounds against the ascetic while returning. But the dogs could do nothing. He was so angry that he wanted to kill the monk himself.

At the nick of time, there arrived a noble merchant, Kalyāṇamitra, who counselled reason and spoke of the greatness of the ascetic, Sudatta, who was himself once a King of Kaliṅga, before he became a monk

King Yaśomati regretted his rashness, and fell at the feet of his holiness. The saint read the murderous mind which the King had first entertained and this surprised him all the more. He then wished to know the state of his grandfather, father, mother etc., and was told how Yaśogha was in heaven, while Amṛtamati was damned in hell and how Yaśodhara and Candramatī had to undergo various rebirths till they finally became his own twin issues

Hearing this tale of Yaśodhara's horrid wanderings, the King became wise and gave up violence. His twin issues arrived there by that time and they at once recollected their past lives

Yaśomati and, a little later, Abhayaruci along with his sister Abhayamati renounced the world, leaving the

kingdom in the hands of Yaśodhara II (the brother of Abhayaruci)

The twins became apprentices of saint Sudatta "O Māridatta, we ourselves are king Yaśomati's twin children How strange that our attempt at killing a bird should result in such horrid wanderings in various lives! But when we see you about to kill a whole host of living animals, we are filled with wonder and pity!"

On hearing this story, the grim goddess, Māri, herself renounced her love of violence. King Māridatta too sought spiritual instruction from sage Sudatta Giving up his evil ways, he practiced love, and attained heaven The twins too found happiness at last in heaven

(ii) *Vādirāja's Sources*

The story of Yaśodhara became eventually so popular with Jaina poets that we have more than a score of its later versions in Sanskrit, Prakrit, Apabhramsa and modern Indian languages By the time of Vādirāja, however, so many versions were not there, and it is a pity that he has not alluded to his sources at all

As Prof Handiqui has elaborately shown in his masterly work on Yaśastilaka[85], the earliest *Yasodhara carita* that we know of is by Prabhañjana before the 8th century A D It was probably in Prakrit But the work is no longer extant, and we do not know whether Vādirāja had access to it

Next comes the version in Haribhadra's Prakrit *Samaraiccakahā* The tale of Yaśodhara as found in this work has been well summarised both by Jacobi[86] and

85 *Yasastilaka and Indian Culture*, p 42

86. *Samaraic akaha* Vol I (Calcutta 1946) p LX ff

Handiqui. So we will note here only the points of difference. There is no reference in Haribhadra to Māridatta and his attempted human sacrifice. All the proper names are different. Yaśodhara's father is Amaradatta (not Yaśogha), mother Yasodharā (not Candramatī) and Queen Nayanāvalī (not Amṛtamatī) The story opens with the scene of adultery straightaway, and adds that the King had a real dream also the next night. The dream was that he was sitting on the top of the palace on a throne from which his mother pushed him down; he rolled down to the seventh floor dragging down his mother behind him. He tells his mother, however, a modified version of the dream that he had become a monk and tumbled from the top of the palace. Then follows the episode of the artificial cock's sacrifice. The Queen not only poisons the husband and mother-in-law but throttles the husband to make doubly sure of his death. The seven rebirths next recounted are exactly alike except for the change in the name of Yaśomati into Gunadhara, and of monk Akampana into Śaśiprabha.

But the conclusion is indeed wholly different. Abhayaruci's narrative, instead of stopping with his ascent to heaven, continues, and we are told how he was reborn on earth as Yaśodhara once again and how he had an early insight into Truth with the memory of his former lives and how he renounced the world along with his betrothed, Vinayamati.

It will be seen that Vādirāja does not follow either the conclusion of Haribhadra or the details of the dream as mentioned by him, or the proper names of the characters Nor is the promiscuous love of the Queen properly motivated in Haribhadra's handling But

Vādirāja has described the ravishing melody of the cripple's song which won her heart. And the lady does not wring the neck of her husband in Vādirāja's version. Thus it seems that Vādirāja must have had some other version of the story before him when he wrote the *Yaśodharacarita*.

We know for certain that the encyclopaedic work *Yaśastilakacampū*[87] of Somadeva and *Jasaharacariu*[88] of Puspadanta were written about fifty years before the work of Vādirāja Since these authors resided in Karnatak, we might concede that Vādirāja might have looked into these two works. Yet, it is difficult to point to clear cases of his borrowing from any of these writers, beyond the indebtedness to proper names. In both these works Māridatta is associated with a Śaiva teacher Bhairavānanda (or Vīrabhairava according to Puspadanta) who eggs him on to animal slaughter including human sacrifice Vādirāja has shown his tolerance in dropping out this association. On the whole, Puspadanta's work seems to be the model for Vādirāja—except for minor details like the dream and the Queen's strangling—in respect of narrative, rather than Somadeva's work which bristles with a thousand and one digressions. Stray motifs like that of the song might have been suggested by Somadeva's text. But the artistic unity brought into the diffuse elements of the story should go to the singular credit of Vādirāja. While shunning the biting satire, the boundless philosophical controversies and the artificial digressions of Somadeva, Vādirāja manages to infuse the maximum of human and poetic interest into

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87. For a detailed synopsis of this story, see Handiqui, Loc. cit, p. 21 ff.

88. For a brief sketch of this story, See Vaidya, *Jasaharacariu* p. 23 ff

his work without sacrificing the cause of moral instruction. The arrangement of the plot shows the hand of a master. His descriptions of the grim temple, the bloody king, the calm neophytes, the delights of love, the ravishing song, the unfaithful woman, the horrid cripple, the King's reaction, etc. are intensely moving and dramatic, and never out of proportion. Not a word is in excess though the figures of speech come at the poet's bidding. The poet's happy imagery and the gift of phrasing hold us captive even at the first reading. In the second part which is full of birth-stories, the poet is careful to hurry over, and provides relief to the reader in the discourses on religion which are indeed short and memorable. When we read Vādirāja's *Yaśodharacarita* we at once feel that we are in the presence of a master-poet (Mahākavi) ; and it is this poetic facility of his which raises the work above the level of mediocrity, and makes it something more than a mere religious story. And in this, Vādirāja is really original. Though the work contains only about 300 verses in but four cantos, the critic will not hesitate to concede it the status of a ' mahākāvya ' (Literary epic), claimed in its colophon. In sheer poetic quality it is second to none in Sanskrit literature, and as the shortest and sweetest *mahākāvya*, it is entitled to a singular place in the history of Sanskrit poetry. It is short in compass, modern in theme, and moralistic in tone—a rare combination indeed. Its story is based on a popular, interesting, folk-tale, not on the trite subjects provided in *Purāṇas* and classical epics.

To the present editor it appears that in the matter of the religious sermon of Akampana to Caṇḍakarma, Vādirāja is indebted to Harisena's version of this story known as *Yaśodhara-Candramati-Kathānaka* in the

Brhatkathakosa,[89] because there are quite a number of striking similarities in thought and expression This point has not been noticed by earlier scholars The whole discourse is in terms of homely analogies, and four or five analogies in question-and-answer form in the same order cannot be assumed to occur independently to two writers As Harisena's date is 932 A D, i e, about a century earlier than Vādirāja's there is nothing to militate against borrowing on the latter's part Some of the parallelisms are set out below —

Harisena	Vadirāja
1. ...*na canyadiā sarirakam* *eko hi taskarah ko'pi* *kosthikāyām nidhapitah* *jatunā sajjitā sā ca* *chidrahinā mayā krtā* *asyamei amalam ksiptah* *pancatāmagamat prabho* *jīvasya nirgamo natra* *drsto'smabhih kadācana* (p 173)	1 *pravesya coram hi* *mahatkusulakam* *vilipya laksam* *bahirapyarandhrakam* *gate hi kale* *dadrse sarirakam* *na jiva-mārga-* *stadalikamucyate* (IV 17)
2. *yogi tadā tam punara-* *bravit* *pūrvoktakosthikāyām ca* *sasankho nā nidhāpitah* *tatratyah so narah* *sa ikham* *dhamati pritamānasah* *taddhi anih srūyate loke* *nirgato na vilokyate*	2 *pravisya roham* *puruse'pyarandhrakam* *dhamatyalam* *sankhamudattanadakam* *dhvanirbahirgacchati* *nāsti tatpatha-* *sthatātra manyasia* *vicārapūrvakam* (IV 20)

89 Edited with a scholarly Introduction by Dr A N Upadhye (Singhi Jain Series 17, Bombay 1943) The reference here is to story No 73

Hariṣeṇa	**Vādirāja**
yathā hi śaṅkhaśabdasya *koṣṭhikāyā na nirgamaḥ* *dṛśyate lokasaṅghātair-* *jīvasyāpi nibudhyatām.* (p. 173)	
3. *mayaikataskaraḥ sādho* *tulāyām tolitaḥ sphuṭam* *sajīvo jīvahīno'pi* *tatpramāṇo bhavedayam* (p. 273)	3. *tathānyathā* *taskara eva kevalam* *pramāya pūrvam* *tulayātha māritaḥ* *tayā punaḥ* *sammita eva tatpramaḥ.* (IV. 16)
4. *tatpramāṇo yathā bhastraḥ* *sarvato vātapūritaḥ* *tulayā [illegible]* *nnaro'jīvaḥ sajīvakaḥ.* (p. 173)	4. *pramāya bhastrām* *tulayā punaśca tām* *prapūrṇavāyu-* *pramitām vilokayan* *pramāṇabhedo'tra* *na dṛśyate yathā...* (IV. 19)
5. *ma[illegible] caurasya caikasya* *kurvatā kartanam tata[illegible]* *[illegible]* *[illegible]* *[illegible]* *[illegible]* (p. 273)	5. *nigṛhya coram tu* *nikatya coccakaiḥ* *[illegible]* *[illegible]* *[illegible]* *[illegible]...* (IV. 15)
6. *[illegible]* *[illegible]* *[illegible]* *[illegible]* *[illegible]*	6. .... *[illegible]* *[illegible]* *[illegible]* (IV. 18)

These correspondences in thought are too close to admit of any other explanation save borrowing. But

anyone can see how the crude nugget of Harisena acquires polish and poetic finish in the hands of Vādirāja And the parallelisms do not extend to other portions.

One point remains to be disposed of in this section T. S Kuppuswami Sastri stated in his Sanskrit Introduction to the Tanjore edition of the *Yasodharacarita* that the source of this story was undoubtedly the *Uttarapurana* of Gunabhadra He also added that the story occurs under the Book on Suvrata Tīrthankara.[90] This opinion is quietly adopted by Winternitz and De in their reputed works on Sanskrit Literature,[91] and other scholars like K. V Raghavachar[92] have followed suit.

The present editor has tried in vain to locate the reference in the published *Uttarapurāna* of Gunabhadra The story is conspicuous by its absence not only in the life history of Suvrata but in the *Uttarapurana* as a whole Here is an example of a factual error handed on from writer to writer and it gives a lesson that one has to be very careful in recording one's evidence.[93]

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90 *cf esam yasodharacaritaprabandhanam gunabhadracaryapranitottarapuranantargata-suvrata tirthankara-kathayam vidyamanam yaśodharacaritameva m ilamiti nirvivadam*
— Op. cit p 4

91 History of Indian Literature Vol II p 535 History of Sanskrit Literature, p 436

92 Kannada Yasodharacarite (Mysore), p lxv

93 There is one ind rect parallel furnished in one of the stories of the *Uttarapurana* v z of two brothers taking lower births successively b cause of their mutual anger (*krodha kasaya*) but this is in no way connected with Yasodhara's story as we have it h re — cf *Uttarapurana* (Ch. 62) Since wr t ng the above it has come to my notice that S Bommarasa Pand ta has also questioned this ascript on in his Kannada Edition of Janna s *Yasodharakavya* (Maradura 1951)

Another conjecture of the same kind hazarded by Kuppuswami Sastri is Vādirāja's authorship of the Tamil *Yasodhara-Kāvyam*[94] Gopinatha Rao, who alludes to it, states as follows.—

> "They (the Sanskrit and Tamil versions) are both so strikingly alike in composition and diction that there is every probability, as Mr Kuppuswami Sastri ventures to think, that they were written by one and the same author".[95]

Prof A. Chakravarti, to whose valuable works in English we owe our knowledge of Jaina literature in Tamil, is more cautious in his estimate —

> Unlike Jaina literary works in Sanskrit where the authors generally give a bit of autobiographical information, either at the beginning or at the end of the work, in Tamil literature the author maintains absolute silence on that matter Practically nothing is known about the author except that he was a Jaina ascetic There is a Sanskrit Yaśodhara-Kāvya dealing with the same story. But it is not clearly known which is earlier, the Tamil or the Sanskrit one '[96]

Another authority on the subject opines —

> " *Yasodharakāvyam* is one of the five minor epics in the period nearer to the third 'Sangam Age' *Yasodharakāvyam* based on a Sanskrit work, consists of 320 stanzas. "[97]

94 Vide-*Sendamil*, Vol IX pp. 217, 265
95 English Introduction to *Yasodharacarita* (Tanjore edn)
96 A Chakravarti, *Jaina Literature in Tamil*, p 45f
97 Dr K R Srinivasa Iyengar in *The Age of Imperial Unity*, p 301

Thus, much can be said on both sides regarding the relation of the Tamil '*Yaśodharakāvyam*' *vis a vis* Vādirāja's Sanskrit work. It is difficult to take any definite position. But since the correspondence in the story is far too close, to the extent of similarity in the name of the Queen's servant-maid (viz. Gunavatī) who figures but once in the whole poem, and who is found exclusively in Vādirāja's version, one might not be far from truth to think that the anonymous Tamil poem is modelled on that of the celebrated Sanskrit poem of Vādirāja, and not *vice versa*, in the present state of our knowledge of Tamil chronology.

We have already seen that Yaśodhara's story was quite popular with writers from about 650 A. D, the probable date of Prabhañjana. How much earlier it might have been current is difficult to determine. A sort of hint is dropped by Vādirāja, if we can look upon his epithet '*Kulena Gangah*'[98] (IV 46) with reference to saint Sudatta, king of Kalinga, being based on historical tradition. History knows that Kings of the Ganga family began to rule the Kingdom of Kalinga only by about the 5th Century A. D.[99], when the Ganga era

98. This epithet is echoed by the Kannada poet Janna in his Yasodharacarite (IV 43) in the form '*Gangakula-cakravarti*'.

99. Cf "Towards the close of the 5th century A D, the Gangas for the first time appear as rulers of the kingdom of Trikalinga .."—Harekrushna Mehtab, '*The History of Orissa*' p. 43

But it is claimed by mythical chronicles that the ancestors of the Ganga dynasty ruled at Ayodhya, and were descended from the ancient Iksvaku family. *Cf. Ajit* Prasad, *Purusārtha-siddhyupāya* (Lucknow, 1933), Introdn p 28

was founded by them. The story of Sudatta might thus date back to the historical period.

Similar stories of faithless women are not unknown to Sanskrit and Prakrit literature For example, the moral of a Jātaka story[100] is—

> "All women fail to find delight in homes
> that are their own.
> Thus does a wife forsake her lord
> though lusty be and strong
> And will with any other man, e'en a cripple
> vile, go wrong."

a moral which can well fit in with Yaśodhara's story. Another story concludes—

> "A sex composed of wickedness and guile,
> Unknowable, uncertain as the path
> Of fishes in the water—womankind
> Hold truth for falsehood, falsehood for the truth!
> As greedily as cows seek pastures new,
> Women, unsated, yearn for mate on mate,
> As sand unstable, cruel as the snake,
> Women know all things; naught from them
> is hid."[101]

E. B. Cowell observes that "Like all collections of early popular tales, they (Jātaka stories) are full of violence and craft, and betray a low opinion of woman."[102] The world of the *Bṛhat-kathā*[103] (as repre-

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100 *Jataka Stories*, Vol. V (Luzac & Co., London, 1957) p 236 For other stories of women's wickedness, see Ibid., I p 25, 148, 158–60, 284, 285, II 223–245, II 94, III 61, etc

101. *Ibid* Vol. I, p. 155

102. *Ibid*. Preface, p. xli

103 Cf Somadeva, 52. 3-5, 103, 226 (noted by Hertel); *Kathākośa* (Tawney) St. 125.

sented by the extant *Kathāsarit-sāgara*) is also full of such tales of inconstancy. Hemacandra's *Pariśiṣṭa-parvan*[104] has a story of adultery where a queen carries on with an elephant-keeper who is also a cripple and who scourges her on the back with his leather-strap, just as in our story. All these point to the conclusion that the origins of the Yaśodhara story are to be traced to the beginning of the Christian era when the common stock of Indian folk-tales was being first drawn upon by writers and moralists. Perhaps these folk-tales were of Dravidian rather than Aryan origin since we find only writers from the South—like Gunādhya and Daṇḍin—making liberal use of them in the first instance. Jaina preachers must have given a religious turn to what was once a pure secular story of woman's infidelity. But by the time of Vādirāja, however, the story had already taken the final form, and his main credit lies in immortalising it with his poetry, and striking a balance between the moving human elements in the first half with the atmosphere of religious instruction in the second half. Bird- and beast- fable also formed an essential aspect of ancient Indian folk-tale; and we have, in Vādirāja's account of various animal-existences, a very artistic use of this theme to illustrate or point a moral, in characteristic Indian fashion. The animals in this poem not only afford entertainment, but also serve to analyse human motive with unerring discernment and act as good commentators on the vanity of life. The ritual-ridden ancient society could not have been more effectively and devastatingly satirized than by the reflection of these birds and beasts. Vādirāja's art of satire here reminds us of

104 I 95.

Swift's *Gulliver's Travels* And this vein of subtle satirical humour is Vādirāja's own. The central thread that binds together the two parts, viz, life at the human level and life at the level of animals, is furnished by the interplay of love and hate. This panorama of light and shade goes on unchecked until wisdom dawns; and wisdom is but another name for the practice of *ahimsā* in thought, word, and deed. The whole human and animal situation dramatically unrolls before us, transfigured by the imagination of the poet, and the artistic unity of the poem finally synchronises with the ethical law of *ahimsā-dharma* itself. This impression of unity we miss in Somadeva's voluminous work; and Puspadanta's art pales in comparison with that of Vādirāja. Harisena's account is deficient in the human touch, since all his attention is on the narration of the incidents in summary fashion and not on delineation of character. Thus Vādirāja's *Yasodharacarita* shines in comparison with previous versions of the story.

(iii) *Characters*

Sanskrit poetic tradition recognised only perfect types of heroes and heroines for treatment in serious epics and dramas. Poets and playwrights, therefore, turned to heroic sagas of the past for their material and sang of gods and god-like heroes The canon of decorum (*aucitya*) held complete sway over the critical judgements of Indian literary theorists, and the slightest indelicacy (*anaucitya*) in the treatment of passions was severely condemned.[105] While literary theory re-

105 Cf. '*anaucityādrte nānyad rasabhangasya kāranam*' Dhvanyāloka, p. 330. (Kashi edn.).

cognised 'Love' (or '*S'rngara*') as the "*rasa*" *par excellence*,[106] it took pains to point out how it would be caricatured into 'the comic' (*Hāsya*) with the slightest touch of indelicacy[107], if the rigid rules about characters as laid down in the books were not scrupulously observed. The love-poet's worst failure was thus bathos, and he was not permitted to build a literary work on an immoral theme. Of course, theorists permitted introduction of such elements in rival and low characters (when *S'rngāra* would be just *S'rngārabhāsa*), but never in the hero or the heroine. The distinction between *rasa*, *rasābhāsa*, and *gramya* (*dosa*) is fundamental to Indian poetic judgement,[108] and classical Sanskrit writers, including masters like Kālidāsa, conformed to these general requirements We have practically no adventurous writer who dared to set critical standards at naught, and win new territory for creative writing Literature remained for quite a long time shut up in the narrow groove prescribed by orthodoxy, with the result that it soon began to show signs of decadence in an atmosphere of artificial refinement. The breath of life as actually lived by the Indian people is practically missed in the elaborate accounts of standard heroes treated to a plethora of poetic conceits. If we turn to Vādirāja's *Yas'odharacarita* against this background, we get a refreshing sense of relief We

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106 Cf *sringara eva madhurah parah prahladano rasah* Dhvanyaloka, II 7

107 Called *gramyata* or vulgarity by Dandin in his *Kavyadarsa* Cf also '*sringaraddhi bhaved hasyah* — Bharata

108 For a full study of the distinction between the categories of *Rasa* and *Rasabhasa*, see the present writer's article on the subject in the *Karnatak University Journal*, Humanities Number, June 1962

breathe living air and we hear living voices We discover a modern note for the first time in the very conception of character Even Vādirāja's hero and heroine, not to mention the rest of the characters, are figures in flesh and blood who love and hate, sin and suffer, like the common lot of humanity. Though they are royal personages, they represent the life of 'everyman' since they are not just paragons of might and virtue, but partake of the weaknesses and follies of the whole of humanity. Vādirāja is entitled to a high place in the history of Sanskrit Poetry for having succeeded in introducing a note of realism and modernism which was unknown before. Our conventional dramas and epics cannot be 'tragic' in the nature of things, but Vādirāja's *Yasodharacarita* is nothing if it is not a tragedy. It is a tragedy, not only of Yaśodhara, but of Everyman It is a tale of Life, Death and Redemption It is a story of Paradise lost and Paradise regained.

Yasodhara, the hero

In our strong reaction to the sin of the heroine, we are likely to give her more importance than she deserves The poet does not intend her to be a tragic heroine, as he intends Yaśodhara to be a tragic hero Amrtamati comes and goes, only one nefarious role is assigned to her Her affair is no more than an interlude, a passing phase, in the life of the hero which forms the entire poem.

Yaśodhara was blessed with wealth and status, power and pelf, health and youth, in fact, with everything that should make a man happy. His sway over the realm was unquestioned, his people were happy, his

marriage with Amrtamati sweet and his personality glorious. So he naturally gave himself up into thinking that he was the happiest man on earth Was there anything wrong in that ? Well, thereby hangs the tale. Is supreme happiness a possibility in this world ? Religion says no It is only a fact of heaven, not of this earth Man is deluded into thinking that he is at the summit of happiness just when he is about to fall headlong into misery Such was also the Greek idea of the lot of man on earth, and they thought that gods would become jealous if anyone said he was happy, and would at once push him into the abyss of suffering But the Indian view is more philosophical and it makes man himself responsible for both his downfall and uplift. Absence of wisdom leads to downfall and he will rise again with the dawn of wisdom Fate does not become a blind force here shaping his destiny from the outside ; but becomes another name for his own wisdom or ignorance become active and productive

When Yaśodhara did flatter himself to be the happiest man in the society of his lovely queen Amrtamati, he was only ignorant and unaware of the evil ways of women This was his tragic frailty and it brought down upon himself, most unexpectedly though, the worst misery that he could have imagined for himself His most trusted wife proved a downright adulteress She stooped down to the lowest depths of degradation conceivable, by surrendering her virtue to a horrid, ugly, cripple, a beastly and brutish menial. The King saw it with his own eyes and could have killed *the criminals down with his sword at a stroke They* were there at his feet awaiting their well-deserved punishment

But the King does not strike. Why ? Because he is an Indian king and is stronger in self-composure than in emotional indiscretion. The greatness of an Indian hero is tested not by the bloodiness of his revenge, but by the splendour of his self-mastery. He has in him *the gift of divine mercy yet, and he lets off the sinners.*

But he cannot let himself alone. He punishes himself for his former illusion about woman's constancy. He drives away his attachment to the lures of the senses. The hero Yaśodhara commands our respect in this noble conduct of his when he was tried so harshly by circumstance. Yaśodhara is now disillusioned about the love of a wife. Better wisdom late, than never. He is full of pity for the fickle woman. There it ends.

But the hero's trial did not end there In fact it proved only the beginning of even more serious trials Having lost the foothold of his wife's love, the King tries to clutch at the love of his mother like a drowning man who catches at a straw. And it eventually proves far more dangerous. To save his own face and that of his wife, he concocts a white lie while reporting the cause of his worry to his fond mother. He says he had a bad dream, and the mother suggests a remedy worse than the disease She wants her son to sacrifice live animals, against his conscience though The King, in a weak moment, compromises with his conscience and the drama of his tragedy starts. Earlier, the King had not done anything sinful, in fact, had conquered the idea of sinful revenge and come out victorious But now he had contemplated sin, in concession to the sentiments of his mother, and whatever makeshift he might devise, he cannot surely hoodwink the wheels of *Karma* that grind unremittingly ! The mother pushed him into sin and

the King rolled down the abyss along with her. The spiritual tragedy could not be escaped now.

The King knew, from the moment the pasty cock crew, that he was doomed, and he never pardoned his mother as he had done his sinful queen. In vile birth after birth, he became a passive victim losing active initiative once for all. Such is the effect of sin which destroys the spirit. The mother Candramati, too, shared the same horrid sufferings all the time. At last, the two were lucky enough to hear wisdom from a saint, and having purified themselves, eventually attained heaven.

Thus the whole poem, from the beginning to the end, is the tragical history of Yasodhara who represents everyman. Though steeped in misery and suffering, not only in the human life, but much more in the cycles of animal lives exposed to torture and untold misery, the life of the hero is not unrelieved by hope. It breathes the message of optimism and robust faith to everyone who shuns from sin.

Thus Yaśodhara combines in himself the characteristics of both a tragic hero and a religious hero. His character is unique in holding a mirror to the realistic aspects of ancient Indian life.

Amṛtamati, the heroine

Amṛtamati is a type of heroine quite unique in Sanskrit literature. With the didactic Sanskrit poets, the only type of married woman admissible into epics were *pativratās* or paragons of chastity like Sītā, Sāvitrī and Damayanti. The Jaina poet does not wish to dilute this ideal, but he makes bold to portray truth about life as it is actually lived in this world, a truth which is often

far from the ideal The purpose is not to countenance immorality or to encourage it, but to make it a caution and a warning and to force complacent people into some thought on spiritual questions, without which infinite bliss is impossible. Immoral love in the heroine is portrayed not as an end in itself, in which case the poem would be obscene though penned by a monk, but as a means for inculcating the need and value of detachment and renunciation. Amṛtamati's adultery is not an example, therefore, of *śṛṅgāra* or Love, but only of an *ābhāsa* or caricature of it. The poet has never lost his sense of constraint in portraying it and does not fail to bring out its moral repeatedly

In Western literature, the type of unfaithful woman is not at all uncommon Right from Helen and Cressida, up to their counterparts in modern Miss Julia (of Strindberg) and heroines of Balzac, they have consistently formed themes for the works of literary masters But in India Amṛtamatī is perhaps the first of that kind, yet she serves only a subordinate role, and forms but a part in the higher harmony, unlike Western heroines of her ilk.

Is Amṛtamati a tragic heroine? Does she command the sympathy of the poet? These are questions which may be answered in the negative The poet sympathises no doubt with the lot of womankind as a whole, whose passion outruns judgement But he does not, on that account, uphold or justify the action of Amṛtamati in particular. She is not a perfect woman with but a single foible She is an imperfect woman with no virtue to recommend her except her beauty. If the poet had the least sympathy for her, he would not have painted her paramour in such hideous and horrid

colours. The ugly beast has, however, one redeeming feature—a sweet musical voice. But does it exonerate the unabashed adultery of the Queen who should have known better ? Again, the contrast between how she gladly takes the lashes and kicks of her lover, and how she faints at the touch of a flower in the King's hand, shows how she was nothing but a clever actress, a woman knowing all the wiles of her sex.

Furthermore, she never for once regrets or relents. She has never a thought of either the husband whom she loved so long, or the son who is grown up, before she stoops to folly. She never justifies herself except on the ground that her passion is irresistible. She is thus intended as the villain of the piece, and that is why the poet makes her cooly murder her husband and mother-in-law, all for a suspicion that her misdeeds have been discovered One feels that the ends of poetic justice have been served when she is shown later as a bloated mass of flesh with leprous sores running all over, and eventually condemned to perpetual Hell.

Amrtamati is thus a warning to women. Though an ascetic, the poet has succeeded in portraying her personality very interestingly without any subversion of values. She is a standing monument to the moral —

> " Earthy desires and sensual lust
> Are passions springing from the dust ;
> They fade and die,
> But in the life beyond the tomb
> They seal the immortal spirit's doom
> Eternally. " [109]

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109. Longfellow's translation of a poem by Coplas De Manque

Perhaps Vādirāja is the first writer who successfully delineated *S'ṛngārarasābhāsa* instead of *S'ṛngārarasa* in his heroine, without sacrificing the importance of ultimate *S'āntarasa*

(iv) *Vādirāja's style, etc.*

We have seen in the earlier sections how Vādirāja shows novelty and originality of approach in the handling of his plot and in the delineation of characters in the *Yasodharacarita.* The same is no less true of his style, which is free from excesses of all kinds. He strikes a happy balance between pure didacticism and pure eroticism He does not hesitate to expose social evil in order that he might propose heavenly remedies. He strikes a significant note of humanism, all but rare in Sanskrit poetry. What might have become dreadfully dull is relieved by his glowing account of life's delights as well as pains Instead of losing himself in the verbiage of conventional tropes and conceits, he finds time to reflect gravely on the sins of the world and the pathways to salvation. Paradoxical as it might appear, the poem is both secular and religious, both realistic and idealistic, both profane and profound. As we already saw, he has an eye for the comic and the ridiculous, and he does not spare any superstition Even when they figure under the guise of reputed religions, his satire and humour mark them out and laugh them away. *Niraṅkuśāh kavayah*, they say. If the poets' power or genius lies in independence, Vādirāja possesses it in an abundant measure indeed. He had before him only classical epics in Sanskrit — large in effect, in characters, events, and setting — the epic scale itself transcending at every point that of ordinary life. But Vādirāja made a new

epic from the common lot of humanity, from its sins and sufferings themselves Man's quest for the meaning of life and his futile struggle against death is the theme here, and as in Greek tragedy, man's suffering is the result of guilt, which must be expiated. It is suffering which prepares the mind to gain redeeming wisdom, but unlike Greek tragedy, it is suffering in birth after birth, both human and sub-human. The genius of Vādirāja lies not so much in the originality of his theme — since Sanskrit literature was quite familiar with similar themes as in Bhartrhari[110] — but in his exquisite treatment of age-old themes.

The *Yasodharacarita* does not suffer from the common failing of Sanskrit poems, viz, longwindedness Vādirāja shows that he is a master of the intricacies of Sanskrit grammar and lexicography, by giving us, occasionally, rare forms and expressions[111] A learned commentator like Laksmana, who has more than a dozen lexicons at his command, finds himself baffled more than once. But these are kept within limits and are never allowed to outrun the bounds of normality. In style, Vādirāja seems to have had Kālidāsa for his model, and we do not find any pedantic perpetrations which halt the even flow of his sweet poetry The *samāsas* are but short and

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110 Cf the famous quatrain —
" *yam cintayami manasa mayi sa virakta*
sapyanyamicchati janam sa jano nyā-saktah
asmatkrte ca paritusyati kacidanya
dhiktam ca tam ca madanam ca imam ca mam ca

111 Cf e g, *sauvanī* IV 38 '*roha* (IV 20), '*anajathya*' (III 53), '*puta-kratayya* (II 13), which are rare words from *kosas* and also peculiar grammatical forms, like *tavatitha* (III 2), *vipakima* (III 74), *adyasvinam* (III 15)

of rare occurrence, pointing to the Vaidarbhī style so popular in the South. In continuation of what is said in section V.ii. above, it might be added that even in the choice of metres, Vādirāja restricts himself to three or four widely prevalent ones like *upajāti*, *anustubh* and *vamsastha*, and avoids the unfamiliar and longer ones. In his *anuṣṭubh-s*, we see him a master of the inner rhythm of the verse unlike many an earlier Jaina poet. However, he has a few mannerisms like the word *uccakaih* without any special significance.

His imagery, again, is vivid and striking. He uses only the easy and most effective *alankāra-s* like *upamā* (*I.8,9 etc.*), *utpreksā* (*I.10,40 etc*), *rūpaka* (*I 57,etc.*), *arthāntaranyāsa* (*II 38 etc.*), etc., showing off his power over *śleṣa* (double entendre) but rarely, as in the description of the hero's eroticism in Canto II. In depth of vision, felicity of expression and beauty of imagery, Vādirāja stands easily and incomparably first among the Jaina Sanskrit poets. His is a rare combination of artistry and simplicity, grace and force, elegance and moralism. Though, like the natural epic, his *Yasodharacarita* centres mainly round orally transmitted folk-lore and legend,[1] it also indicates throughout that it is the creation of the genius of one man, which is the hall-mark of the later literary epic. At the same time, it is free from many of the extravagances in which artificial court poets were specialising. It may, therefore, be said that Vādirāja tried to retrieve the Sanskrit language from the false and pedantic diction of the court poets who were specialising only in panegyrics, and introduced new subjects and new attitudes to life.

The forms of proper names adopted by Vādirāja in this poem, e. g. *Yasogha* and *Aṭa ıamka*, perhaps indi-

cate that his main source of the story was in Prakrit. These words appear like irregular Sanskritisations of regular Prakrit words, viz, 'Yaśoha'[112] and 'vanka'. It is interesting in this connection to note how Vādirāja makes an effort (in II 3) — which is not very convincing — to justify the former word on the analogy of words like *pr odara* noted by the grammarians as irregular[113]

8 Lakṣmana's Sanskrit Commentary on the Yaśodharacarita (i) Manuscripts used

The Commentary of Laksmana (also spelt as Laksina in two Mss), published now for the first time, is based on four palm-leaf Mss, all deposited in the Jaina Dānaśālā Matha, Mudabidre, (S Kanara) All of them are in Kannada characters, and the oldest of them, No 199, seems to be the original of which the other three are later copies They have all been fully collated for purposes of this edition and variants have not been noted because they were inconsiderable, and mostly in the nature of scribal errors The Mss are described below —

(1) *No 199*

size	19½ × 2′
folios	32
lines	8
letters	82 (big)
date	about 400 years old
condition	worm-eaten and partly damaged, mostly accurate in readings

112 This form is actually found in Puspadanta s Apabhramsa poem

113 For a full study of this interesting class of words vide —K C. Chatterjee, *Popular Etymology*, Calcutta Oriental Journal, II, No 3 p 91 ff

(2) *No.: 812*:

size :	12½″ × 2¼″
folios :	26
lines :	13
letters :	55 (small).
date :	about 300 years old.
condition :	fairly written with a few spelling mistakes.

(3) *No. 242* :

size :	13½″ × 1½″
folios :	41
lines :	8
letters :	51
date :	about 150 years old.
condition :	full of mistakes

(4) *No. . 303* :

size :	19½″ × 2″
folios :	33
lines :	8
letters :	56
date :	about 150 years old.
conditions :	Very well preserved; but *contains scribal errors.*

(ii) Personal details about Lakṣmana, the Commentator

The commentator gives a few autobiographical details in the opening and concluding sections of his interesting commentary. They are summarised below—

Lakṣmana or Laksima (as some Mss. spell his name) was the son of Cikkana and this commentary was written by the son at the instance of the devout

father. Laksmana also refers to himself as 'Jinadāsa'. Whether this was a surname of his or only an epithet indicative of his Jaina persuasion, is not clear [114]

There were two merchant princes, Padmana and Gummata, at Ksemapura whose patronage was responsible for the composition of this commentary. The work was actually written out religiously in the temple of Nemināthа at Ksemapura, [115] at the instance of the author's father

Krishnamachariar records in his *History of Classical Sanskrit Literature* that this Laksmana, the Commentator of Vādirāja, is the same as Laksmana, the Commentator of Kavirāja's *Rāghava Pāndavīya*, and assigns him to the 12th century A. D [116] The latter commentary of Laksmana published from Bombay[117] contains the colophon —

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114. Cf *akārayadimam tikam cikkano gunaraksanah* |
akarojjinadaso'yam cikkanatmaja-laksmanah ||
occurring both in the beginning and at the end of the commentary

115 cf sr matpadmana-gummatetyabhihitau
srivarninau bhutale
khyatau caru-caritra-vardhi-himagu
tatpr taye laksmanah |
mando bandhura-vadiraja-vidusah
kavyasya kalyanadam
tikam ksemapure karodgurutara
sr neminathalaye ||
— Concluding verse of the commentary

116 *Loc cit* p 183

117 by Gopal Narayan & Co in the Grantha-ratna-mala Series

iti śrīmatpada-vākya-pramāṇa-pārāvāra-pārīṇa, paramahaṃsa-parivrājakācārya-śrīmaduttama-śloka-tīrtha-mahāmuni-kṛpā-kaṭākṣalakṣita, brahmajñāni-vaṃśāvataṃsa-śrīdattasūri-suta, Lakṣmaṇa-paṇḍita-viracitā, rāghava-pāṇḍavīya-ṭīkā-sāracandrikā samāptā

This clearly shows that Lakṣmaṇa, the commentator of Kavirāja was a Brahmin, a son of Śrīdatta and a disciple of one Uttama śloka tīrtha, while Lakṣmaṇa, the commentator of Vādirāja was a Jaina, a son of Cikkaṇa The two are, therefore, different persons and cannot be held as identical

(iii) The Place and Date of Lakṣmaṇa

We are lucky in so far as Lakṣmaṇa has mentioned in so many words that Kṣemapura was his home town To those who are familiar with the history of Tuluva and Kanara tracts in South India, the reference is clear enough, and does not present any difficulty. As evidenced by a number of inscriptions and even literary references, Kṣemapura is the same as modern Gerasoppe in North Kanara District We give below some extracts from Dr B A Saletore's *Mediaeval Jainism* which authoritatively settles the question of Kṣemapura's geography and history —

> "Gerasoppe springs into fame in the middle of the fourteenth century due to the activity of its wealthy citizens, although as a political unit it had already made a name for itself earlier. In those ages it belonged to Tuluva, its rulers themselves being of Tuluva origin ."[111] Thus is it described in the Govardhanagiri inscription (A D 1560) —

[111] *Loc cit* p. 310

'On the Southern bank of the great lotus, the Jambūdvipa, is the Bhārata country, in which, on the eastern shore of the Western Ocean is the great Taulava country In it, on the south bank of the Ambu river, shining like the *S'ripundra* (or central sectarian mark on the forehead of the Śrivaisnavas) is *Ksemapura*, like Purandara's (Indra's) city with fine Jaina Caityalayas, kings palaces abodes of yogis, lines of merchants' houses, with crowds of people devoted to acts of merit and liberality, groups of *gurus* and *yatis*, bands of poets, learned men, multitudes of excellent *bhavyas* — what city in the world was so celebrated as Gerasoppe? '[119]

" Yojanaśresthi (II) built a two-storeyed Caityalaya of Nemisvara and Gummatanātha in Gerasoppe Ambāvana Śresthi, (a commercial magnate of Saluva Immadi Deva Raya C 1523 A D) was matrimonially connected with Yojana Śresthi (II) Neminātha *basadi* was first built by the grandfather of Ambavana [120]

" In 1939, Cikkana, the son of Dodda Devappa, gave a dharmasādhana (charity deed) to Cāvudi Setti of Grasoppe '[121]

The above extracts show conclusively that though the present Gerasoppe is no more than a tiny deserted village, it was in a flourishing state from the 14th to 16th centuries A D under kings who were patrons of Jainism It is a fact of history that Jainism which could not stand the sweeping avalanche of Viraśaivism

119 *Loc cit* p 345

120 *Loc cit* p 346

121 *Loc cit* p 348

in Karnataka was driven to seek refuge in out-of the-way nooks and corners like the Tulu and Nagira Kingdoms. The petty chiefs of Hāduvalli (Sińgītapura), Ksemapura, etc., gave quarter to Jainism, and it is due to their patronage that Jainism has still a great following in Kanara

That Ksemapura or Gerasoppe was a flourishing centre of Jaina culture is also revealed by the following account furnished in the colophon of *Amoghavrtti* copied therein[122] (during the 16th century, if king Devendra is taken as identical with Immadi Devarāya) —

jambūdvipa-mahisa-hema-mukuta-
prottunga devacala-
prancad-daksina-bhāratāvanisati-
tatanka-vrttakrti ।
asti ksemapuram purandara-puri-
saundarya garvāpaham
devendro nrpatih prasasti tadidam
devendra vrndopamah ॥

tasya pradhāna purusah purusottamasrih
srijaina-marga-gaganāngana-balabhanuh ।
samyaktva-candira-suahāmbudhi-caru cetah
bābhāti bhasuravaco varasangamantri ॥

tasmai visuddha-cidamogha manojna-vrttim
prādānmuda vijayakirti-munisvarāya ।
satkirtaye vipula punya-mahādhanāya
bodhāya mallanrpatervarasaj gamantri ॥

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122 Ms. of Śakatayana s *Amoghavrtti* (No 177) of Humbucha Matha Library noticed by Pandit K Bhujabali Sastri in Jaina Siddhanta Bhaskara, Vol XIV No 2 (Jan 1948) p 29

In the extracts taken from Dr. Saletore's work earlier, we have references also to the date of construction of Neminātha Basadi which will definitely give us the upper limit of the date of Laksmana who wrote his work therein. But unfortunately, there seems to be some discrepancy since Yojana Śresthi II 'who built the two storeyed caityālaya of Nemiśvara' and who was matrimonially connected with Ambavana' (C. 1523) cannot be the same as 'the grandfather of Ambāvana' 'who first built the Nemisvara Basadi' If this means that Ambāvana's grandfather first built it in about 1400 A. D. and Yojana śresthi built a second storey to it by about 1500 A D, then the discrepancy is removed, no doubt But the relevant epigraph[123] only records 'the setting up of an image of the Jaina god Neminātha by Ajana whose mother was Mābāmbā and father was Kallapaśresthi, son of Ojanaśresthi," and does not bear any date Ajana,' 'Ojana,' and 'Yojana' — only appear to be scribal variations of the same name. Anyway, these facts indicate that Laksmana, the commentator of Vādirāja, cannot be earlier than 1400 A D if the first Yojana Śresthi built the Neminātha-basadi, and not earlier than 1500 A D, if the second Yojanasresthi built it for the first time

The last extract above from Dr Saletore's book refers also to one Cikkana, son of Doddadevappa If this Cikkana is the same as the father of our commentator Laksmana, then the latter's date will be decidedly 16th century A D But there might have been

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123 Mysore Archaeological Report 1928 p 119, Inscription No 107.

several Cikkanas earlier, and one cannot take similarity in names as conclusive evidence. The age of our oldest Ms. shows that Laksmana may not be later than 1550 A. D. at any rate.

(iv) A critical estimate of the commentary.

Coming to the internal evidence furnished by the commentary itself, by way of references to earlier works, we find that Laksmana is a very widely read scholar quoting profusely from grammars, lexicons, *kāvyas*, *smrtis* etc., but none of these references are to works later than 1400 A. D. and hence these do not furnish much help in settling the commentator's date.

The grammars quoted throughout are Kātantra (I 1, 15, 26, 59, etc.) and S'ākatāyana (I. 8. etc.) and rarely Pānini.

Poets and works referred to are — Viranandi's *Candraprabhākāvya* (II. 45 etc.), Kālidāsa (II 46, etc.) Vādibhasimha's *Ksatra-cūdāmani* (I. 27), Śrīharsa's *Naisadha* (I 62, etc.), Somadeva (II 20), Māgha (II. 35), Rāghavānka (II. 68), *Sarasvatikanthābharana* (IV. 7), *Rāghavapāndavīya* (IV 29), Dandin (II. 7), Kavi Rāksasa (IV 45), Haricandra's *Dharma-sarmābhyudaya* (IV. 74), Cānakya (III 19), *Mahābhārata* (IV. 45), and Vasistha (II. 58), besides several quotations anonymous.

Lexical citations are given, besides Amarakośa, from Viśvaprakāśa (I 15, etc.) — many untraceable in the published work of Maheśvara though — Vaijayantī (I. 19, etc.), Halāyudha (II. 9, etc.), Rabhasa

('II 10), Dhanañjaya (II 13, etc), Bhāguri (II 31, etc), Nāgavarma (III 13), Dhvanimañjari (III 15), Trikāṇḍaśeṣa (IV. 19) and Vyāḍi (III 30, etc.) whose text has not been recovered so far

Lakṣmaṇa's commentary is of particular interest to students of Kannada literature in so far as it sheds unexpected light on many dark spots in literary history:

1 It gives us for the first time a citation from Mahākavi Rāghavāṅka's Sanskrit poem, no longer extant (II 68) Rāghavāṅka happens to be a celebrated poet in Kannada literature with more than one classic like the *Hariścandrakāvya* to his credit.

2. It gives us for the first time a reference (III. 13) to Nāgavarma's lexicon in Sanskrit. Nāgavarma, is known as an author of Kannada lexicons only like *Abhidhānaratnamālā* and *Vastukośa* to Kannada literary history.

3. It gives Kannada equivalents of Sanskrit words more than once, e. g Sanskrit *edūka* = Kannada '*kanaja*' (IV. 17), *roha* = Kannada '*hagaṭe*' (III. 20).

4. It gives us for the first time a clear idea (III. 61) of *Vastuka* and *Varṇaka* — two literary forms famous so far only in Kannada poetry.

Apart from these side-lights, Lakṣmaṇa's commentary is intrinsically valuable as an aid in understanding Vādirāja But for his commentary, many a word (like 'Ganja' in IV. 45) would have remained a puzzle today. He explains every grammatical peculiarity and notes the meanings of every difficult word Even while slurring over the simple passage, he indicates

the *anvaya* and thus helps us in construing the verse properly. His rich quotations reveal his wide reading and sound scholarship. His preference for Kātantra and Śākaṭāyana grammars over that of Pāṇini, however, presents us some difficulty since most of us today are conversant only with Pāṇini's terminology To understand the theological implications of certain words (e. g, '*trigārava*', (I. 30), Laksmana's commentary may be said to be indispensable. He has also an eye for poetic beauty and explains the figures of speech in the text; and his assistance is indeed great when puns are involved. To sum up, Laksmana may be said to represent the best Jaina tradition in the study of Sanskrit classics

SANSKRIT TEXT
AND
COMMENTARY

यशोधरचरितम्

सटीकम्

प्रथमः सर्गः ।*

श्रीमदारब्धदेवेन्द्रमयूरानन्दनर्तनम् ।
सुव्रताम्भोधरं वन्दे गम्भीरनयगर्जितम् ॥ १ ॥

१. मुनिसुव्रतनामानं नमामि जिननायकम् ।
यद्ज्ञानदीपकीलेऽलं मदनः शलभोऽभवत् ॥

श्रीवीरणन्दी विजयी विभूया-
द्विद्वान्विपश्चिज्जनहर्षकारी ।
यदीय काव्य(*v. l* वाक्य)श्रवणं जनानां
कवित्वशक्तिं कुरुते कृतार्थाम् ॥

वादिराजमुनिं नौमि मेदिनीतिलकं कविम् ।
यदीयरसनारङ्गे वाणी नर्तनमातनोत् ॥

अकारयदिमां टीकां चिक्कणो गुणरक्षणः ।
अकरोज्जिनदासोऽयं चिक्कणात्मजलक्ष्मणः । (*v l* लक्षणः)

आशीर्नमस्क्रियावस्तुनिर्देशो वापि तन्मुखमिति नान्दीमुखे मङ्गलार्थमिष्टदेवतानमस्कारमखण्डरूपकालङ्कारस्वरूपेणाह कविः—श्रीमदित्यादि। श्रीरस्यास्तीति श्रीमान्, आरब्धश्चासौ देवेन्द्रश्च आरब्धदेवेन्द्रः। 'कर्तरि निष्ठा स्नानभोजनपानाद्याः नान्ताः कर्तरि च सता' इति कातन्त्रसूत्रम्। श्रीमदारब्धदेवेन्द्र एव मयूरस्तस्यानंदाज्जातं नर्तनं यस्य सः। यदाह कालिदासः—

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* Abbreviations used :—
का व्या सू —कातन्त्रव्याकरणसूत्राणि ।
का. रू.—कातन्त्ररूपमाला ।
शा व्या सू —शाकटायनव्याकरणसूत्राणि ।

अथ प्रजानामधिपः प्रभाते
जायाप्रतिग्राहितगन्धमाल्याम् ।
वनाय पीतप्रतिबद्धवत्सां
यशोधनो धेनुमृषेर्मुमोच ॥ [रघुवंश, II. 1]

इति । अत्र पीतशब्दः कर्तरि निष्ठा स्यादिति । सुव्रत एवाम्भोधरः, तं, गम्भीरनया एव गर्जितं स्तनितं यस्य सः, तथोक्तम्। अन्वयस्तु—श्रीमदाखण्डलेन्द्र-मयूरानन्दनर्तम् सुव्रताम्भोधरं वन्दे । किमस्य श्लोकस्य नामधेयम् ?

'ओजयोर्यगणो नाब्धेर्युग्मयोर्जगणेन च ।
श्लोकेषु कथ्यते पथ्या श्रोत्रपथ्या यतस्ततः ॥'

अस्माकं जिनसिद्धश्रीसूर्युपाध्यायसाधवः ।
कुर्वन्तु गुरवस्सर्वे निर्वाणपरमश्रियम् ॥ २ ॥

२. अस्माकमित्यादि । श्रीशब्दो मङ्गलवाची सर्वत्रापि योज्यः । जिनसिद्धश्रीसूर्युपाध्यायसाधवः सर्वे गुरवः—पञ्चपरमेष्ठिनोऽस्माकं निर्वाणपरमश्रियं—निर्वाणं मोक्षः; 'मुक्तिः कैवल्यनिर्वाण'मित्यमरः; तास्मिन् अधिकलक्ष्मीं कुर्वन्तु ॥

श्रीमत्समन्तभद्राद्याः काव्यमाणिक्यरोहणाः ।
सन्तु नः संततोत्कृष्टाः सूक्तिरत्नोत्करप्रदाः ॥ ३ ॥

३. *श्रीमदित्यादि* । *संततोत्कृष्टाः काव्यमाणिक्यरोहणाः* काव्यमेव माणिक्यं, तस्य रोहणाः; रोहणाद्रिः रत्नखनिरिति प्रसिद्धिः । श्रीमत्समन्तभद्राद्या; नोऽस्माकं सूक्तिरत्नोत्करप्रदास्सन्तु भवन्तु ॥

इतिहाससमासोऽयमत्रावहितचेतसाम् ।
आस्रवन्ति शुभान्युच्चैर्निर्जीर्यन्त्यशुभान्यपि ॥ ४ ॥

४. इतिहासेत्यादि । अयमितिहाससमासः पुरातनचरितसंक्षेपः । अत्रास्मिन्, *अवहितचेतसां अप्रमनसां श्रोतृजनानां, शुभानि मङ्गलानि, उच्चैरास्रवन्ति;* अशुभान्यपि निर्जीर्यन्ति ॥

[1] ¹निजर्यन्ति P.

वर्धयत्यपं सवेग विधत्ते शुद्धदृष्टिताम्।
प्रध्वस्तीकुरुते व्याधीनाधीनपहरत्यलम् ॥ ५ ॥

५ वर्धयतीत्यादि । एप अय, तेषा सवेग वैराग्य, वर्धयति, शुद्धदृष्टिताम् सम्यग्दृष्टित्व, विधत्ते । व्याधीन् प्रध्वस्तीकुरुते—अप्रध्वस्तान् प्रध्वस्तान् कुरुते प्रध्वस्तीकुरुते, नाशयतीति यावत् । इत्यत्र ' कृभ्वस्तिपु विकारात् च्वि ' (का रू II ४८५) चौचावर्णस्येत्वमिति कातन्त्रसूत्रम् । (का रू II ४८९) आधीनलमपहरति ॥

श्रीपार्श्वनाथकाकुत्स्थचरित येन कीर्तितम्।
तन श्रीवादिराजेन दृब्धा याशाधरी कथा ॥ ६ ॥

६ श्रीत्यादि । येन श्रीपार्श्वनाथकाकुत्स्थचरित, कीर्तित–कथित, तेन श्रीवादिराजेन–श्रीवादिराजनामधेयकविना, याशोधरी कथा–यशोधरसम्बन्धिनी कथा, दृब्धा–रचिता । ' ग्रथित ग्रथित दृब्धमि'त्यमर ॥

इहास्ति भारते वास्य दशो यौधेयनामनि ।
पुर राजपुर नाम्ना राजराजपुरापमम् ॥ ७ ॥

७ इहेत्यादि । इह भारते–भरतसम्बन्धिनि वास्ये–क्षेत्रे यौधेयनामनि–यौधेयदेश, राजराजपुरोपम नाम्ना राजपुर पुरमस्ति ॥

कार्तस्वरमयो यस्य परिधिश्चुम्बिताम्बुद ।
भाति मध्यदिनार्कस्य परिवेष इवान्वहम् ॥ ८ ॥

८ कार्तस्वरेत्यादि । कार्तस्वरमय–कनकरचित चुम्बिताम्बुद यस्य पुरस्य परिधि–साल अन्वहमनवरत भाति–राजते । कथमिव ? मध्यदिनार्कस्य परिवेष इव–परिधिरिव । ' परिवेषस्तु परिधि'रित्यमर । ' मध्याच्छणदिना मक्च ' (शा व्या सू III ı 114) इति मध्यदिनस्य सिद्धि । इद शाकटायनसूत्रम् ॥

प्रासादशिखरप्रोतपद्मरागमरीचिभि ।
मध्याह्लार्कातपो यत्र मिश्रो बालातपायते ॥ ९ ॥

९ प्रासादेत्यादि । यत्र प्रासादशिखरप्रोतपद्मरागमरीचिभि प्रासादाना–सौधानां । ' प्रासादो देवभूभुजा'मित्यमर । शिखरेषु–अग्रेषु । ' शिरोऽग्र शिखर–वा ना ' इत्यमर । प्रोता–स्यूता , पद्मरागा तेषा मरीचिभि किरणै , ' भानु

१ वर्धयत्येव M २ °काकुस्थ P , M ३ दृब्धा P

करो मरीचिः स्त्रीपुंसयो'रित्यमरः । मिश्रो मीलितो मध्याह्नार्कातपः द्विगोरह्नात् अन्नन्तादहन्शब्दादट् समासाङ्गो भवति, मध्यं च तत् अहश्च मध्याह्नः, तस्मिन् । अर्कातपः–सरकिरणप्रकाशः, बालातपायते–बालातप इवाचरति । 'कर्तुरायः सलोपश्चे'त्यायप्रत्ययः । 'अय्यन्ताच्च' (का. व्या. सू. III. 78) इत्यात्मनेपदम्, अयं नामधातुः ॥

यच्चिरयं[1] धनदावासकेतुभिर्वातकम्पितैः ।
दूरादाह्वयतीवोच्चैरर्थिनः सर्वदिङ्मुखैः[2] ॥ १० ॥

१०. यदित्यादि । यत्पुरं वातकम्पितैर्धनदावासकेतुभिः–धनदानां धनिनामावासाः–गृहाणि, तेषां परितः स्थितैः केतुभिः–ध्वजैः उपलक्षितं सत्, सर्वदिङ्मुखैः आर्थिनो–याचकान् दूरात् आह्वयतीव ॥

यस्मिन्नसमलावण्यनिर्मितावयवा अपि ।
सर्वाङ्गमधुरायन्ते भोगिनां मृगलोचनाः ॥ ११ ॥

११. यस्मिन्नित्यादि । यस्मिन् पुरे असमलावण्यनिर्मितावयवा अपि मृगलोचनाः–मृगस्य लोचने इव लोचने यासां ताः मृगलोचनाः रमण्यः । भोगिनां भोगवतां जनानां सर्वाङ्गमधुरायन्ते सर्वावयवेषु प्रिया भवन्ति । 'स्वादुप्रियौ तु मधुरौ' इत्यमरः । अपिशब्दः शङ्कामाचष्टे । 'गर्हासमुच्चयप्रश्नशङ्कासम्भावनास्वपि' इत्यमरः । असमलावण्यनिर्मितप्रतीकाः वनिताः जनानां सर्वाङ्गस्वादुत्वं कथमुपयान्तीति विरोधः ॥

यत्र प्रत्युरसं नारीपयोधरपरिस्पृशः ।
कामदावाग्निसंतापान्मुच्यन्ते[3] युवभूभृतः ॥ १२ ॥

१२. यत्रेत्यादि । यत्र पुरे । प्रत्युरसं उरसि । 'प्रतेरुरससप्तम्या' (cf. का. व्या. सू. II. 390) इत्यत्समासान्तः । नारीपयोधरपरिस्पृशः युवभूभृतः कामदावाग्निसंतापान्मुच्यन्ते । दावाग्निसंतप्ताः पर्वताः मेघस्पर्शवन्तश्चेतापान्मुच्यन्ते इति भावः ॥

यत्र च स्पृहयालुभ्यो दायं दायं व्ययीकृताः ।
अपि प्रत्यहमेधन्ते सतां विद्या इव श्रियः ॥ १३ ॥

१३. यत्र चेत्यादि । यत्र च स्पृहयालुभ्यो–याचकेभ्यो दायं दायं–दत्त्वा दत्त्वा । 'णमाभीक्ष्ण्ये द्विश्च' (का. व्या. सू. IV. 435) इति द्विपदम् ।

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१ नचिरयं M २. सर्वदिग्गतान् M ३ तस्मिन्नसम° M ४ मुच्यन्ते M

व्ययीकृता अव्यया व्यया कृता व्ययीकृता । श्रियोऽपि प्रत्यहमेधन्ते। प्रतिदिवस प्रवर्धमाना भवन्ति। कथमिव ? सता धिया इव ॥

अवाच्या[1] दिशि तस्यास्ति चण्डमारीति देवता ।
एकान्तत प्रिया यस्या प्राणिनामुपसह्वति ॥ १४ ॥

१४ अवाच्यामित्यादि । तस्य पुरस्य अवाच्या दिशि चण्डमारीति देवता अस्ति । यस्या प्राणिनामुपसह्वति एकान्ततोऽत्यर्थं, प्रिया ।

या च सत्त्वोपघातेन यथाकालमनर्चिता ।
राज्यराष्ट्रोपघाताय रौद्रमूर्ति प्रकल्पते ॥ १५ ॥

१५ या चत्यादि । सत्त्वोपघातेन प्राणिवधेन । 'सत्त्वोऽस्त्री जन्तुषु क्लीब विद्यमाने बले गजे' इति विश्वप्रकाश । यथाकाल—कालमनतिक्रम्य, अनर्चिता चेत् राज्यराष्ट्रोपघाताय—राज्ञ भाव राज्यम् । 'यण् च प्रकीर्तित' (का व्या सू II 301) इति कातन्त्रसूत्रम् । नृपतिविद्यमानत्वमिति यावत् । राष्ट्र देश । तयोरुपघाताय वधाय । 'घातोन्माथवधा अपि' इत्यमर । रौद्रमूर्ति प्रकल्पते 'लो कृप' इति कृपासामर्थ्य इति धातो ऋकारस्य लकारादेश जायते ॥

आराधिता तु तत्पौरैरुचितोपक्रमण या ।
दुर्भिक्षमारक याधिप्रध्वंसेन[3] प्रसीदति[4] ॥ १६ ॥

१६ आराधितेत्यादि । तत्पौरै उचितोपक्रमेण उचितपूजया, 'उपक्रमस्तु पूजाया प्रारम्भे तु पुमानयमि'ति विश्वप्रकाश । आराधिता देवी दुर्भिक्षमारकव्याधिप्रध्वसेन प्रसीदति॥

इषे चैत्रे च मास्यस्या[5] पुर पौरर्नृपान्विते ।
यात्रा निर्वर्त्यते चित्तप्रसादाद्वरलिप्सुभि ॥ १७ ॥

१७ इषे इत्यादि । इषे आश्वयुजे, चैत्रे मास, चित्तप्रसादात् वरालिप्सुभि नृपान्वितै पौरै अस्या पुर अग्रत , यात्रा प्रस्थान निर्वर्त्यते क्रियते ॥

न्यवेदयदिवागत्य मधुस्तस्यै निजागमम् ।
माकन्दकलिकास्वादमत्तकोकिलनिस्वनै ॥ १८ ॥

१८ न्यवेदयदित्यादि । मधु वसन्त । तस्यै निजागम—स्वकीय गमन । 'स्वके नित्ये निज त्रिषु' इत्यमर । 'यात्रा व्रज्याभिनिर्याण प्रस्थान

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१ अवाच्या P २ मरक M, P ३ विध्वसेन M ४ प्रमीयति A, T ५ मासेऽस्या A, M, P

गमनं गमः' इत्यमरः । माकन्दकलिकास्वादमत्तकोकिलनिस्वनैः–माकन्दाः चूताः, तेषां कलिकाः–कोरकाः, तासाम् आस्वादः भक्षणम्, तेन मत्ताश्च ते कोकिलाश्च, तेषां, निस्वनैः–ध्वनिभिः, न्यवेदयदिव व्यजिज्ञपयदिव ॥

उद्गिरन् दिशि दिश्युच्चै रक्ताशोकस्य मञ्जरीः ।
जहारेव[1] बलिं तस्यै[2] स कालः स्वस्य शोणितैः ॥ १९ ॥

१९ उद्गिरन्नित्यादि । रक्ताशोकस्य मञ्जरीः दिशि दिशि उच्चैः उद्गिरन्, सः कालः–वसन्तः स्वस्य–आत्मीयस्य, शोणितैः–मांसैः, तस्यै बलिं–पूजां, जहारेव–दत्तवानिव। 'शोणितं रुधिरे मांसे पद्मरागप्रवालयोः' इति वैजयन्ती ॥

देवतावासचूतानां[3] शाखासु परपुष्टकैः ।
शून्यमासैरिवातस्थे मधुनोपायनीकृतैः ॥ २० ॥

२० देवतेत्यादि । देवतावासचूतानां शाखासु परपुष्टकैः–कोकिलैः, मधुना उपायनीकृतैः शून्यमासैरिवातस्थे–'ष्ठा गतिनिवृत्तौ'विति धातोः भावे लिट्, आत्मनेपदम् ॥

ततस्तदर्चनाकालं विलम्बयितुमक्षमः ।
देवतावासमायासीन्मारिदत्तो नराधिपः ॥ २१ ॥

२१ तत इत्यादि । ततोऽनन्तरं मारिदत्तो नराधिपः तदर्चनाकालं विलम्बयितुमक्षमः सन् देवतावासमायासीत् । 'यरनमातां सक् च' (शा. व्या. सू. IV ॥ 72) इत्यादन्तानां वसेरन्तश्चेतीडागमः सेरन्तः इति ॥

पौराः पुरपतेस्तस्य नियोगादविलम्बितम्[4] ।
आनिन्युरखिलाशाभ्यो युग्मं युग्मं तनूभृताम् ॥ २२ ॥

२२ पौरा इत्यादि । पौराः पुरपतेः तस्य नियोगात्–शासनात्, 'नियोगः शासनं च सः' इत्यमरः । अविलम्बितं–झटिति, तनूभृतां युग्मं युग्मं–प्राणिनां मिथुनं मिथुनं, अखिलाशाभ्यः आनिन्युः ॥

कुक्कुटच्छागसारङ्गवराहमहिषादयः ।
शुशुभुर्देवतावासे दीर्घबन्धनपीडिताः ॥ २३ ॥

२३ कुक्कुटेत्यादि । देवतावासे–चण्डमारीगृहे, दीर्घबन्धनपीडिताः दीर्घबन्धनेन पीडिताः । 'दीर्घबन्धन' शब्दस्य कर्णाटभाषया 'दावणी'ति

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१ जुहावेव P, जहुरेव M २ तस्य P ३ देवतानुरभूतानां M
४ विलम्बिता M

प्रसिद्धिः। 'तिरश्चां कण्ठदाम्नि स्यात् शृङ्खले दीर्घबन्धनमि'ति विश्वप्रकाश.। कुक्कुटश्च छागश्च सारङ्गश्च वराहश्च महिषश्च–कुक्कुटच्छागसारङ्गवराहमहिषाः आद्यौ येषां ते प्राणिनः–तिर्यञ्च., चुक्रुशुः आक्रोशं कृतवन्त ॥

तद्ध्वनिस्फारसंपातान्निर्भिन्ना तत्र तत्र भू ।
विवृताधोगतिद्वारबहुरन्ध्रेव निर्बभौ ॥ २४ ॥

२४ तद्ध्वनीत्यादि । तद्ध्वनिस्फारसपातात्–तेषां ध्वनि. शब्द', तस्य स्फारसपातात्–पृथुलसपातात्, निर्भिन्ना तत्र तत्र भू. बभौ । कथमिव ? विवृताधोगतिद्वारबहुरन्ध्रेव–विवृता चासौ अधोगतिश्च नरक', तस्य द्वार, तस्य बहूनि रन्ध्राणि–छिद्राणि, यस्या. सा ॥

प्रभुरुत्खातखड्गस्तु चण्डकर्माणमादिशत् ।
मृग्यतां मर्त्ययुगलं शुभलक्षणसंभृतम् ॥ २५ ॥

२५. प्रभुरित्यादि । उत्खातखड्गः प्रभुस्तु शुभलक्षणसभृत मर्त्ययुगल मृग्यतां–अन्वेषण क्रियताम् इति चण्डकर्माणमादिशत् । चण्डकर्मनामधेय 'तलार' माज्ञापितवान् ॥

तस्मिन् मया स्वहस्तेन देव्यै व्यापादिते सति ।
पौरास्तांस्तान्विनिघ्नन्तु जीवास्तिर्यक्प्रचारिणं[1] ॥ २६ ॥

२६ तस्मिन्नित्यादि । तस्मिन् मिथुने मया स्वहस्तेन देव्यै व्यापादिते–निसिते सति । 'क्रुधद्रुहेर्ष्यासूयार्थानां यं प्रति कोप, न च कर्मे'ति चतुर्थी । पौरास्तास्तान्–तिर्यक्प्रचारिणो जीवान्, विनिघ्नन्तु–विहिंसन कुर्वन्तु ॥

अन्यथा विधिविध्वंसो देव्यै[3] कोपमुपानयन् ।
बालस्त्रीपशुवृद्धाना विप्लवाय विजृम्भते ॥ २७ ॥

२७. अन्यथेत्यादि । विधिविध्वसः देव्यै अन्यथा कोपमुपानयन् बालस्त्रीपशुवृद्धाना विप्लवाय–दु खाय । 'विप्लवः स्यादुपप्लव' इति विश्वप्रकाश. । विजृम्भते एधते । यथाह वादीभसिंह.—

"अपकुर्वति कोपश्चेत् किं न कोपाय कुप्यसि ।
त्रिवर्गस्यापवर्गस्य जीवितस्य च नाशिने ॥" इति ।

[क्षत्रचूडामणि II 42]

'देव्याः कोपमुपानयन्' इति पाठो न करणीय ॥

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१ °सवाधात् T २ °प्रचारिण T ३ देव्या P, M Ar

इति स्वामिनियोगेन चण्डकर्मा कृतत्वरः[1]।
प्रस्थाप्येतस्ततो भृत्यान् स्वयं चान्वेष्टुमव्रजत् ॥ २८ ॥

२८. इतीत्यादि । *इति स्वामिनियोगेन चण्डकर्मा कृतत्वरः सन् इतस्ततः* भृत्यान् प्रस्थाप्य स्वयं च अन्वेष्टुम् अव्रजत् ॥

अस्मिन्नवसरे धीमान् पञ्चशत्या सुसंयतैः ।
आगतस्तत्पुरोद्यानं सुदत्तो मुनिपुङ्गवः ॥ २९ ॥

२९. अस्मिन् इत्यादि । अस्मिन् अवसरे धीमान् कोविदः, मुनिपुङ्गवः सुदत्तः–सुदत्तनामधेयो यतिः । पञ्चशत्या– 'विंशत्याद्यास्सदैकत्वे' इत्यमरः । सुसंयतैः *मुनिभिः सह तत्पुरोद्यानम् आगतः* ॥

स त्रिदोषविनिर्मुक्तः[2] स त्रिदण्डविवर्जितः ।
स त्रिशल्यापविध्वंसी स त्रिगारवदूरगः[3] ॥ ३० ॥

३०. स इत्यादि । स मुनिः *त्रिदोषैर्विनिर्मुक्तः–रागद्वेषमोहाः त्रिदोषाः तैः* मुक्तः सः त्रिदण्डविवर्जितः–मनोवाक्कायदण्डाः, तैः विवर्जितः । त्रिशल्यापविध्वंसी–मिथ्या माया निदानाख्यानि शल्यानि । तेषामपविध्वंसी । त्रिगारवदूरगः *ऋद्धि–रस–सादाख्यानि गारवाणि गुरुत्वानि । तैर्दूरगः* ॥

स सप्तभयनिर्मुक्तः सत्त्वानामभयप्रदः ।
स स्वाध्यायपरो नित्यं स शुद्धज्ञानदीधितिः ॥ ३१ ॥

३१. स इत्यादि । स मुनिः सप्तभयनिर्मुक्तः–इहलोकपरलोकत्राणागुप्तिमरणवेदनाकस्मिकभयेभ्यो निर्मुक्तः । सत्त्वानां प्राणिनां अभयप्रदः, स तु स्वाध्यायपरः जपे तत्परः । 'स्वाध्यायः स्याज्जपः' इत्यमरः । स मुनिः शुद्धज्ञानदीधितिः–*निर्मलज्ञानप्रकाशः* ॥

स एकं तपसां धाम स व्रतानां[4] महोदधिः ।
स भव्याम्बुजतिग्मांशुः स शीलाचारनिर्मलः ॥ ३२ ॥

३२. स *इत्यादि । स एकं तपसां धाम–तेजो वा गृहं वा । 'गृहदेहत्विट्प्रभावा धामान्यथे' त्यमरः* । स मुनिः व्रतानां महोदधिः भव्यांबुजतिग्मांशुः–भव्या एव अम्बुजानि, तेषां तिग्मांशुः, सूर्यः, शीलाचारनिर्मलः–शीलं सुचरितं,

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१ चण्डकर्मैकतत्परः M २ दोषद्वयनिर्मुक्तः P ३ त्रिगारविदूरगः T
४ The commentary notes the alternate reading सुव्रतानां and rejects it.

'शुचौ तु चरिते शील'मित्यमर । शील च आचारश्च शीलाचारौ, ताभ्या निर्मल, सुव्रताना महोदधिरिति पाठश्चेत् प्रक्रमभङ्गो भवति ॥

स शासितव्रतै सार्धमासीन पावने क्वचित्।
मार्गातिचारनियम तत्परा निरवर्तयत् ॥ ३३ ॥

३३ स इत्यादि । शासितव्रतै –यतिभि सार्धं, पावने–पवित्रे, क्वचिद्वा ग्विषये प्रदेशे प्रतिष्ठमान तत्पर । तयो शीलाचारयो निरतो भूत्वा, मार्गातिचारनियम–मार्ग अतिचार तस्य नियमो व्रत तन्निरवर्तयत्–अकृत ॥

तत कृतापवासाया तद्दिने मुनिसहतौ[1]।
अनुजग्राह भिक्षायै[3] स मुनि क्षुल्लकद्वयम ॥ ३४ ॥

३४ तत इत्यादि । तद्दिने मुनिसहतौ–मुनिसमुदाये कृतोपवासाया सत्या ततोऽनन्तर स मुनि सुदत्ताचार्य क्षुल्लकद्वय–ब्रह्मचारियुगल, भिक्षायै अनुजग्राह–अनुग्रह कृतवान् ॥

प्रणिपत्य मुनिं गच्छन् तद्य तच्चण्डकर्मणा।
जगृहे प्रथम पश्चान्निन्ये राजपुरेश्वरम् ॥ ३५ ॥

३५ प्रणिपत्येत्यादि । मुनि प्रणिपत्य भिक्षायै नगर गच्छत् तद्युगल च तच्चण्डकर्मणा राजशासनात् मृग्यमाणप्रसिद्धतद्वारवरेण प्रथम–प्रथमकाले । 'कालाध्वनोरत्यन्तसयोगे द्वितीये'ति (cf Panini II iii 5) सप्तम्यर्थ द्वितीया । जगृहे–स्वीकृतम् । पश्चाद् अन्ते, राजपुरेश्वर मारिदत्त निन्ये प्रापितम् ॥

तदाभयरुचिर्वाचमनुजामित्यवोचत।
मातश्चेत समाधेहि मा स्म मृत्यार्भय कृथा ॥ ३६ ॥

३६ तदेत्यादि । तदा–तदानीं । अभयरुचि –अभयरुचिकुमार । अनुजा स्वसारम् अभयमतीं वाचमित्यवोचत । द्विकर्मकम् । 'ब्रुवो वचि' (का व्या सू III 211) रिति ब्रूधातोर्वचिरादेश । 'अणसुवचिल्याति 'रिति (का व्या सू आख्यातप्रकरणे, II 62) लुङि 'सिचि वृद्ध ' इति लुङि अण न भवति । 'अणि वचेरोदुपधाया' (का व्या सू III 6 94) इति वचेरुपधाया ओद्भवतीति । के धातवो द्विकर्मका ?

'दुह याचि रुधि प्रच्छि भिक्षि चि ब्रू ह्र शास्ति चिञ् नहि ग्रहि निकृञ् चोदित दिणिति द्विकर्मकमिति ।'

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१ सहित Ar २ मुनिसहतो T ३ भिक्षायै T

मातः–भो अम्ब, चेतः–मानसं, समाधेहि–सम्यगावह । मृत्योः भयं मा स्म कृथाः–मा स्म कार्षीः । 'मायोगे यतनि'त्यडागमो न भवति ॥

किं न वेत्सि चिराभ्याससुसहं दुःखमावयोः ।
कथं[1] वा दुःखनिर्मुक्तिः काये तत्कारणे नृणाम् ॥ ३७ ॥

३७. किमित्यादि । आवयोः दुःखं चिराभ्याससुसहं न वेत्सि किं ? नृणां–नराणां । 'नुर्वा' (शा. व्या. सू., I. ii. 141)—नृशब्दस्य सनादामि वा दीर्घः । तत्कारणे दुःखस्य हेतौ, काये दुःखनिर्मुक्तिः कथं वा स्यात् ॥

तस्मादवश्यभोक्तव्ये किमुद्वेगः करिष्यते[2] ।
किं च तीव्रं तपः प्राहुः परीषहजयं बुधाः ॥ ३८ ॥

३८. तस्मादित्यादि । तस्मात्कारणादवश्यभोक्तव्ये उद्वेगः क्लेशः किं करिष्यते । तथा हि–बुधाः परीषहजयं बाधाजयं च, किञ्च अवाग्विषयं तीव्रं तपः प्राहुः । ब्रूवस्त्याद्रीनामहादयः पञ्च । तत्संयोगात् ब्रुवः आहादेशः ॥

अग्रजस्य निशम्योक्तिमुवाचाभयमत्यपि ।
आवयोरस्ति किं भीतिर्ज्ञातपूर्वापरान्तयोः ॥ ३९ ॥

३९. अग्रेत्यादि । अभयमती अनुजा । अग्रजस्य अभयरुचिकुमारस्य उक्तिं निशम्य उवाच । ज्ञातपूर्वापरान्तयोरावयोः भीतिरस्ति किम् ॥

इदमेव हि विद्वत्त्वमिदमेव हि तत्फलम् ।
यन्मनो विदुषामुच्चैर्माध्यस्थ्यं[3] सुखदुःखयोः ॥ ४० ॥

४०. इदमित्यादि । विदुषां–बुधानां यन्मनः–चित्तं सुखदुःखयोरुच्चैः माध्यस्थ्यं मध्यस्थभावेन तिष्ठति । इदमेव हि विद्वत्त्वं विदुषां भावः । इदमेव वैदुष्यस्य फलं हि ॥

आश्वासयन्तावन्योन्यमिति तौ राजपुत्रकौ ।
आसेदतु[4]रनाशङ्कौ चण्डमारीनिकेतनम् ॥ ४१ ॥

४१. आश्वासयन्तावित्यादि । अन्योन्यं परस्परं; आश्वासयन्तौ इति अनाशङ्कौ तौ राजपुत्रकौ चण्डमारीनिकेतनम्, आसेदतुः जग्मतुः ॥

रक्तसंमार्जिता रक्ता नित्यं यस्याजिरक्षितिः ।
प्रसारितेव जिह्वौघैर्देव्या रक्तासवेच्छया ॥ ४२ ॥

४२. रक्तेत्यादि । यस्य–चण्डमारीनिकेतनस्य रक्तसंमार्जिता नित्यं रक्ता, अजिरक्षितिः–अङ्गणभूमिः, 'अङ्गणं चत्वराजिरे' इत्यमरः । रराज । कथमिव ?

१ कदा P. २ करिष्यति M. ३ °मध्यस्थं P, Ar ४ आसीदतु...M, Ar.

रक्त सर्वेच्छया–रुधिरपानेच्छया, 'आसवो मधुभोगयो'रिति वैजयन्ती। चण्डमार्या उच्चै प्रसारिता जिह्वेव॥

मासस्तूपा[1] स्वय यत्र मक्षिकापटलावृता।
उर्दितांश्चण्डमार्येव बहुभक्षणदुर्जरा॥४३॥

४३ मासेत्यादि। यत्र स्वय मक्षिकापटलावृता–मक्षिकाणा पटल–समूह, 'समूहे पटल न ने'त्यमर, तेनावृता मासस्तूपा–मासराशय, बभु कथमिव? चण्डमार्या बहुभक्षणदुर्जरा सन्त छर्दिता इव॥

नवैर्नरशिरोभिर्यत्प्राकारशिखरोद्धृतै।
अन्वग्रीवाशु जीवाना देवता बहुभिर्मुखै॥४४॥

४४ नवैरित्यादि। यत्प्राकारशिखरोद्धतै–यस्य देवताया निलयस्य प्राकार–परिधि, तस्य शिखराणि–शृङ्गाणि, तै उद्धतै। नवै–नूतनै। नरशिरोभि चण्डमारी रराज। कथमिव? बहुभि मुखै जीवाना अन्वेष्ट्रीव। 'कर्तृकर्मणो कृति नित्य' मिति (का रू I ४१८) कर्मणि षष्ठी॥

राज्ञि सनिहिते तस्मिन्नाशिषे[4] प्रेरितौ[5] जनै।
तानाशीर्वादमीदृक्षमध्यपाता मनीषिणौ॥४५॥

४५ राज्ञीत्यादि। तस्मिन्–चण्डमारीसद्मनि। राज्ञि–मारिदत्ते। सन्निहिते–सन्नद्धे सति। जनै आशिषे–आशीर्वादाय। 'आशीररगदंष्ट्राया मङ्गलाकौ स्त्रियामथे'ति विश्वप्रकाश। चोदितौ–प्रेरितौ। मनीषिणौ बुधौ तौ ईदृक्ष आशीर्वाद, अध्यैपाता पठितवन्तौ। 'इङ् अयने' इति धातो लुङात्मनेपदप्रथमपुरुषद्विवचनम्। इङिकादध्युपसर्गं न व्यभिचरति 'इवर्णादिश्विश्रिडाडशीङ' (का रू II २३७) इति इडागमो न भवति॥

सर्वसत्त्वहिता यस्तु सर्वलोकहितप्रद[6]।
विदध्यास्तेन धर्मेण राजन् राजन्वतीं क्षितिम्॥४६॥

४६ सर्वेत्यादि। भो राजन्, यो धर्म सर्वसत्त्वहित–सकलप्राणिभ्या हित, सर्वलोकहितप्रद–सकलजनेभ्यो हित प्रयच्छतीति तथोक्त। तेन धर्मेण क्षितिं राजन्वतीं–सुराजयुक्ता 'सुराज्ञि देशे राजन्वानि'त्यमर। विदध्या–क्रिया॥

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१ °सूरा M २ वर्षिता° M Ar ३ °वाय P ४ °शिरा P
५ नोदितौ P चोदितौ M, Ar ६ °सुखप्रद M, P, T, Ar

मारिदत्तस्तु तौ दृष्ट्वा निर्भयस्पष्टभाषिणौ।
प्रशान्तश्चिन्तयामास विस्मयस्मेरलोचनः ॥ ४७ ॥

४७. मारिदत्त इत्यादि। निर्भयस्पष्टभाषिणौ–निर्भयात् स्पष्टं–व्यक्तं, भाषिणौ–वदन्तौ; दृष्ट्वा विस्मयस्मेरलोचनः—विस्मयेन आश्चर्येण विस्तृते वितते लोचने यस्य सः तथोक्तः। मारिदत्तस्तु प्रशान्तो भूत्वा चिन्तयामास॥

देवद्वन्द्वमिदं किं नु मानवाकारवञ्चितम्।
उत स्विन्नागमिथुनं निर्जितस्मरतात्प्रियम् ॥ ४८ ॥

४८. देवेत्यादि। इदं मानवाकारवञ्चितं देवद्वन्द्वं किं नु। उत अथवा, निर्जितस्मरतात्प्रियं नागमिथुनं स्वित्॥

न कदाचिन्मया दृष्टमभिरूपकमीदृशम्।
अहो चिराय मे जाता नेत्रसृष्टिः[४] फलावहा ॥ ४९ ॥

४९. नेत्यादि। कदाचित्–जातु, ईदृशमभिरूपकं–मनोहरं रूपं मया न दृष्टं; मे–मम, नेत्रसृष्टिः—नयननिर्माणं, चिराय–चिरस्य फलावहा जाता, अहो आश्चर्यम्॥

अपि चोत्खातखड्गं मां दृष्ट्वा देवीं च निष्कृपाम्।
न चित्तमनयोस्त्रस्तमहो शौर्यमनुत्तरम् ॥ ५० ॥

५०. अपीत्यादि। अपिशब्दः शङ्कायां वर्तते। उत्खातखड्गं—कोशात् निसृष्टासिं, मां, निष्कृपां देवीं च दृष्ट्वा अनयोश्चित्तं न त्रस्तं, शौर्यं अनुत्तरं अहो॥

इत्यपृच्छद्भिव्यक्तं कौ युवां कुत आगतौ।
किंकुलौ किंनिमित्तं वा बाल्ये भोगास्पृहावुभौ ॥ ५१ ॥

५१. इतीत्यादि। युवां कौ, कुतः—कस्माद्देशादागतौ, किंकुलौ इत्येकपदं, 'किमः क्षेप' इति समासः; किमन्वयवन्तौ। उभौ बाल्ये किं निमित्तं वा भोगास्पृहौ जातौ इति व्यक्तं अपृच्छत्॥

ततोऽभयरुचिर्धीमांस्तस्योत्तरमुदाहरत्।
वाङ्मयूखैर्निराकुर्वन् दुरन्तं दुरितं तमः ॥ ५२ ॥

५२. तत इत्यादि। ततः–अनन्तरं, धीमान्–सूरिः, अभयरुचिः दुरन्तं दुरितं तमः, वाङ्मयूखैः–दन्तकान्तिपरिकलितवचननिचयैः निराकुर्वन्–तिरस्कुर्वन् तस्य उत्तरमुदाहरत्–दत्तवान्॥

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१ निर्भयौ P. २ विहित M. ३ उतश्विमाग P. ४ दृष्टि T.

आवयोश्चरितं राजन् धार्मिकेभ्यो हि[1] रोचते।
अधर्मरसिकश्चासि त्वं तत्किमभिलप्यते[2] ॥ ५३ ॥

५३. आवयोरित्यादि। भो राजन्, आवयोश्चरितं धार्मिकेभ्यो रोचते। 'यस्मै दित्सा रोचते धारयते वा तत्संप्रदानमिति (का. व्या. सू. II. 216) चतुर्थी। हि–यस्मात् कारणात् त्वमधर्मे रसिकोऽसि, तस्मात्कारणात् किमभिलप्यते–किमुच्यते, 'हि हेतावनधारणे' इत्यमरः ॥

प्रकृतिर्विपरीता न क्षमते गुणदर्शनम्।
पित्तज्वरवतः क्षीरं मधुरं नावभासते ॥ ५४ ॥

५४. प्रकृतिरित्यादि। विपरीता प्रकृतिर्गुणदर्शनं न क्षमते। कथमिव पित्तज्वरवतः–पित्तज्वरयुक्तस्य, क्षीरं–दुग्धं, मधुरं–स्वादु नावभासते–न प्रतिभाति ॥

तदलं कथयास्माकं कुरु पथ्यं यदात्मनः।
यच्च कर्मानुरूपं नस्तदस्तु प्रगुणा वयम् ॥ ५५ ॥

५५. तदित्यादि। तत्–तस्मात्, अस्माकं कथया अलं निवारणं। 'अलंभूषणपर्याप्तिशक्तिवारणवाचकम्' इत्यमरः। आत्मनो–भवतो, यत् पथ्यं तत् कुरु, नोऽस्माकं यदनुरूपं कर्म अस्ति तदस्तु वयं प्रगुणाः–निर्दूषणाः ॥

इत्युक्तस्तेन निस्त्रिंशं निरस्य रचिताञ्जलिः।
निर्बन्धं[3] नृपो[4] भूयः[5] कुमारोऽप्यब्रवीदिदम् ॥ ५६ ॥ §

५६. इतीत्यादि। तेन अभयरुचिना, इत्युक्तः नृपः निस्त्रिंशं–खड्गं, निरस्य–त्यक्त्वा, रचिताञ्जलिः भूत्वा, निर्बन्ध–निर्बन्धनं कृतवान्। कुमारोऽपि भूयः पुनरिदमब्रवीत् ॥

तदास्थानसरः सर्वं करवारिजकुड्मलैः।
पूजयामास बालेन्दुं धर्मामृतरसच्युतम्[6] ॥ ५७ ॥ †

५७. तदेत्यादि। तदा–तस्मिन् काले सर्वं आस्थानसरः–सकलं सभासरोवरं, करवारिजकुड्मलैः–कराः हस्ताः, ते एव वारिजानि, तेषां, कुड्मलैः–मुकुलैः।

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१ ऽभि P, T, Ar. २ °लप्यते Ar. ३ विराम P. ४ नृपः P. ५ पातात् P. § Between this and the next verse, P. has the following additional verse :—

निवार्य सकलं घोरं योगिनीध्यानमस्फुटम्।
पटहावाद्यमप्युग्रं कृत्वा धाम सुत्रादहम् ॥

६ °च्युतिम् M. † P takes this verse to form a युगल with निवार्य सकलं...above.

धर्मामृतरसच्युतम्–धर्ममेव अमृत, तस्य रस, तस्मात् च्युत–स्रसित, बालेन्दु–बालकोत्तमम्। 'सिंहशार्दूलनागाद्या पुंसि श्रेष्ठार्थगोचरा' इत्यमर। पूजयामास–ननाम। लोके कासार कमलमुकुलैरमृतस्रावण बालेन्दु–बालचन्द्र निरीक्ष्य नम्रो भवतीति भाव ॥

भो भो नराधीश्वर साधु साधु
त्वया मतिर्धर्मपथे निबद्धा[1]।
कालेन भव्यत्वगुणो हि दीप्तं
कल्याणबुद्धिं कुरुते नराणाम् ॥ ५८ ॥

५८ भो इत्यादि। भो भो नराधीश्वर। 'भृशाभीक्ष्णे विच्छेदे प्राग्द्वि'रिति द्विरुक्तम्। साधु साधु–मञ्जुल मञ्जुल। त्वया मति–भवता बुद्धि, धर्मपथे–जीवदयाभिधानराजमानधर्ममार्ग, निबद्धा–लग्ना अभूत्। तथा हि–कालेन–काललब्ध्या, दीप्त–प्रज्वलित भव्यत्वगुण नराणा स्त्रीपुरुषाणां कल्याणबुद्धिं कुरुते। इयमिन्द्रवज्रा।

धर्मामृतस्यन्दिनि सूक्तिसारे
ततोऽवधान कुरु मामकीने।
श्रद्धानबुद्ध्या[2] हि निशम्यमानो[3]
निःशेषयत्येतदशेषदु खम्[4] ॥ ५९ ॥

५९ धर्मेत्यादि। तत्–तस्मात् कारणात्। धर्मामृतस्यन्दिनि–धर्ममेवा मृत, तत् स्यन्दितु प्रस्रावितु शीलमस्यातीति धर्मामृतस्यन्दी। तस्मिन्। मामकीन–'युष्मदस्मदो षष्ठी बहुत्वे'। 'ढिनण् हितार्थ' इदमधिकारसूत्रम्। 'तवक ममकयोश्चे'ति ढिनण। ममकहित मामकीन, तस्मिन् मामकीने। सूक्तिसारे अवधान प्रयत्न कुरु। एष सूक्तिसार श्रद्धानबुद्ध्या निशम्यमान, चिदशेषदु ख निश्शेष यति–निश्शेष कराति। 'तत्करोति तदाचष्टे' इति ॥

इद न साक्षात्कृतविश्वतत्त्वै–
र्जिनेश्वरै केवलमभ्यधायि।
तदा तदा दु खसहस्रदग्धै–
रस्माभिरप्यन्वहमन्वभावि ॥ ६० ॥

६० इदमित्यादि। इद चरित साक्षात्कृतविश्वतत्त्वै–साक्षात् कृत प्रत्यक्षीकृत विश्व तत्त्व सकल विद्यमानवस्तुस्वरूप येषु तै, जिनेश्वरै–सामान्य

१ °पन्न बद्धा M २ दाप्ति T ३ नुद्धा P ४ °मानं P, Ar
५ °दोषम P

कर्माणि ये जितवन्तः तेऽपि जिनाः, तेषां ईश्वरैः अर्हद्भिः । केवलं नाभ्यधायि-नाभिहितं । 'भावकर्मणोश्चे'ति धातोरिज्भवति । तदा तदा – तास्मिन् तास्मिन् काले, दुःखसहस्रदग्धैः अस्माभिरपि अन्वहम् अन्वभावि-अनुभूतं । इयमपि इन्द्रवज्रा ॥

तत इदं चरितामृतमावयोः
सकलदोषपरिक्षयकारणम् ।
तव नरेन्द्र वदामि सविस्तरं
समवधेहि सतां प्रतिभापितम् ॥ ६१ ॥

६१. तत इत्यादि । आवयोः इदं चरितामृतं – 'चरितं चरणं चारः स्यात् शीलं व्रतरक्षणामि'ति विश्वः । आचारपीयूषं सकलदोषपरिक्षयकारणं-सकलश्चासौ दोषश्च, तस्य परिक्षयकारणं । भो नरेन्द्र-हे मारिदत्त । तत् सविस्तरं तव वदामि-भवतो निरूपयामि । यत् सतां सद्भिः प्रतिभाषितम् । 'मतिपूजार्थ-त्रिच्छीलादिभ्यः क्तः' इति क्तप्रत्ययोगे षष्ठ्याः तृतीया । समवधेहि निश्चिनु । इदं वृत्तं द्रुतविलम्बितम् ॥

एतत्सारमुदारसौख्यसुभगस्थानोपपत्तिप्रदं
कल्याणं तदिहावबद्धमतयः संशृण्वते ये बुधाः ।
तेऽमी कुन्दशशाङ्कनिर्मलयशःश्रीदिग्धदिग्भित्तयः
श्रेयः शाश्वतमाप्नुवन्ति भुवने भुक्तोरुभोगश्रियः ॥ ६२ ॥[1]

इति श्रीवादिराजविरचिते[2] यशोधरचरिते[3] महाकाव्ये
प्रथमः सर्गः ।

६२. एतदित्यादि । एतत् सारं 'सारो ना सत्त्वभेदे स्यात् सारं क्लीबं बले सुखे' इति विश्वप्रकाशः । उदारसौख्यसुभगस्थानोपपत्तिप्रदं-उदारं सौख्यं यत्र तत् उदारसौख्यं, सुभगस्थानं, तस्य उपपत्तिः-प्राप्तिः, तां यच्छतीति यतः । कल्याणं तत्-तस्मात् कारणात्, इहावबद्धमतयः ये बुधाः संशृण्वते-श्रवणं कुर्वन्ति । 'समो गम्यृच्छिप्रच्छिस्वरत्यर्तिश्रुविदिभ्यः' इत्यात्मनेपदम् । सकर्मकश्चेत् आत्मनेपदं न भवति । यदाह हर्षकविर्नैषधे—

प्रतिमासमसौ निशाकरः स्मरं संगच्छति यद्दिनाधिपम् [नैषध. II. 58]

इति । कुन्दशशाङ्कनिर्मलयशः श्रीदिग्धदिग्भित्तयः । कुन्दं माध्यं । 'माध्यं

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१ भुक्त्वोरु P, A. २ वादिराजसूरिविरचिते P. M ३ यशोधरमहाराज॰ P.

कुन्दमि'त्यमरः । कुन्दं च शशाङ्कश्च कुन्दशशाङ्कौ । तौ इव । निर्मलं यशः-कीर्तिः, तस्य, श्रीः तया दिग्धा-लेपिता दिग्भित्तिः यैः । तेऽमी मुक्तोरुभोगश्रियः भूत्वा, शाश्वतं श्रियो निर्वाणम् आप्नुवन्ति-गच्छन्तीति । इदं शार्दूलविक्रीडितम् ॥

इति श्रीवादिराजकृत-यशोधरनामधेय-महाकाव्य-टीकायां लक्ष्मण-(V. L लक्ष्मण) कृतायां प्रथमस्सर्गः ।

द्वितीयः सर्गः ।

अस्त्यूर्जितावन्तिषु कान्तभोगैः
पुरी जगत्युज्जयिनी प्रसिद्धा ।
महोदयामाह्वयते समृद्ध्या
या राजधानीं शतयज्वनोऽपि ॥ १ ॥

नमामि नम्राखिलशिष्यनेन–
ताराभ्रमद्भृङ्गकलापकान्तम् ।
श्रीवादिराजस्य पदाम्बुजात
मनोजबाणव्रजभञ्जनस्य ॥

१. अस्तीत्यादि । जगति अवन्तिषु–अवन्तिदेशे । अवन्तिशब्दः पुल्लिङ्ग-बहुवचनमेव । यदाह मेघसंदेशे कालिदासः—

प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान्
पूर्वोद्दिष्टामनुसर पुरीं श्रीविशालां विशालामिति ॥ [I 30]

कान्तभोगैरूर्जिता–श्रेष्ठा, प्रसिद्धा–प्रख्याता, उज्जयिनीपुरी अस्ति । या पुरी शतयज्वनः–शतमखस्य, महोदयां महाभ्युदयवर्ती, राजधानीं–अमरावतीं, समृद्ध्या आह्वयते–स्पर्धयामास । 'ञः' इत्यात्मनेपदम् । इयमिन्द्रमाला ॥

अनेकयुद्धेष्ववलिप्तवैरि–
विध्वंसनाविष्कृतविक्रमश्रीः ।
बभूव तस्यां नयविन्नरेन्द्रो
यशोघ[1] इत्यूर्जितनामधेयः ॥ २ ॥

२. अनेकेत्यादि । अनेकयुद्धेषु अवलिप्तवैरिविध्वंसनाविष्कृतविक्रमश्रीः– अवलिप्ताः गर्विताः, अवलिप्ताश्च ते वैरिणश्च, तेषां विध्वसनं, तेनाविष्कृता विक्रमश्रीः यस्य स तथोक्तः । नयवित्–नीतिवित् । यशोघ इत्यूर्जितनामधेयः । तस्यां पुर्यां नरेन्द्रो बभूव ॥

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१ यशौघ M.

स घंसते यत्कुमुदावदातं
यशो दिशां भित्तिषु बद्धलेपम्।
ततस्तमाहुः कवयो यशोघं
पृषोदराद्युक्तनिरुक्त्यभिज्ञाः[1] ॥ ३ ॥ *

३. स इत्यादि। सः राजा, स्वकीयं कुमुदावदातं–कैरवतन्नौरं यशो दिशां भित्तिषु बद्धलेपम्, घंसते करोतीति यावत्। 'घसि करण' इति धातुः। ततः–तस्मात्, पृषोदराद्युक्तनिरुक्त्यभिज्ञाः–पृषोदरादयः शब्दाः न प्रकृतिप्रत्ययापेक्षावन्तः। तेषूक्तानां शब्दानां, निरुक्त्यभिज्ञाः–विग्रहवेदिनः कवयः, तं–राजानं यशोघमाहुः॥

तस्यार्पिता प्रत्युरसं रहस्ये
चर्चेव नित्यं हरिचन्दनस्य।
प्रवृद्धरागा स्मरतापमुच्चै-
श्चन्द्रानना चन्द्रमती जहार॥ ४॥

४. तस्येत्यादि। प्रत्युरसं अर्पिता प्रवृद्धरागा–प्रबलकुङ्कुमचन्द्रानना–§ कर्पूरमुख्या हरिचन्दनस्य चर्चेव–अनुलेपनमिव। 'स्नानं चर्चा तु चार्चिक्यं स्थासक' इत्यमरः। प्रवृद्धरागा–प्रवर्धमानानुरागा, चन्द्रानना–शशिमुखी, चन्द्रमतीति पत्नी। तस्य राज्ञः उच्चैः स्मरतापं–मन्मथतापं, नित्यं–अनवरतं, जहार–हरति स्म॥

तयोरतुल्यो नयविक्रमाभ्या-
मासीद् सुपुत्रः स यशोधराख्यः।
अभ्युद्वरन् दिक्षु यशःप्रकाशं
क्षीरोदकल्लोलकलापशुभ्रम्॥ ५॥

५. *तयोरित्यादि*। यः क्षीरोदकल्लोलकलापशुभ्रं–क्षीरोदस्य क्षीरसमुद्रस्य, क्षीरं उदकं यस्येति, 'पूर्व एकहल्युदकस्योदः' इति उदकशब्दस्य उदादेशः। क्षीरोदस्य कल्लोलाः तरङ्गाः, तेषां कलापः समूहः। 'कलापो भूषणे बर्हे तूणीरे संहतेऽपि च' इत्यमरः। कलापवत् शुभ्रं यशःप्रकाशं, दिक्षु अभ्युद्वरन्–प्रसरन्, रराज नयविक्रमाभ्यां–नीतिपराक्रमाभ्यां, अतुल्योऽनुपमः सः। तयोः यशोघचन्द्र-

१ °शुक्ति P. २ °निरुक्तिविज्ञा. P. * P adds the following verse after this :—

तस्य स्फुरत्कान्तगुणस्य कान्ता नरेश्वरस्य जिनराजपुत्री (स्योर्मिनराजपुत्री ?)।
आत्मानुरूपान्यनमेव लक्ष्मीर्गुणाब्धिजा चन्द्रमती बभूव॥

§ चन्द्रानना – चन्दतीति चन्द्रः; स एव आननं मुखं यस्याः सा चन्द्रमती। – पदयुगद्यचन्द्रिका।

मत्योः सुपुत्रः आसीत्। 'अस्तेर्दिस्यो'रिति (का. व्या. सू. III vi. 89) ईड् भवति। 'अस भुवि' इति धातोर्लङ् ॥

विमुच्य कान्ति शरदिन्दुबिम्बं
भूयः क्षयापत्तिभयातुरेव।
तस्याक्षयश्रीनिलयस्य वक्त्रं
व्याकोशनेत्रोत्पलमध्युवास ॥ ६ ॥

६. विमुच्येत्यादि। कान्तिः शोभा, भूयः क्षयापत्तिभयातुरेव–क्षयव्याधितो जातापत्तिर्विपत् तस्याः जातं भयं तेन आतुरा इव। 'आतुरोऽभ्यमितोऽभ्यान्त' इत्यमरः। शरदिन्दुबिम्बं विमुच्य अक्षयश्रीनिलयस्य तस्य व्याकोशनेत्रोत्पलं वक्त्रमध्युवास–वक्त्रे तिष्ठति स्मेति यावत्। 'वसोऽनूपाध्याङः' (शा व्या. सू. I iii 123) इत्यधिकरणम् ॥

उरस्तु विस्तीर्णमुदारधाम्न-
स्तस्योल्लसन्मौक्तिकहारयष्ट्या।
श्रियस्तदन्तर्वसतेर्विरेजे
संभोगहासप्रभयेव बद्धम् ॥ ७ ॥

७ उर इत्यादि। उदारधाम्न.– महत्तेजसः तस्य विस्तीर्णमुरः–वक्षस्तु उल्लसन्मौक्तिकहारयष्ट्या रेजे। कथमिव ? तदन्तर्वसते:–तन्मध्यवासिन्याः श्रियः सम्भोगहासप्रभया बद्धमिव। अयमुत्प्रेक्षालङ्कारः। यदाह दण्डी—

"अन्यथैव स्थिता वृत्तिश्चेतनस्येतरस्य वा।
अन्यथोत्प्रेक्ष्यते यत्र तामुत्प्रेक्षां विदुर्बुधाः॥"

[काव्यादर्श, II 219 Darbhanga Edn]

इति ॥

घनौ भुजौ तस्य भुजङ्गदीर्घौ
देहाविव द्वौ रणविक्रमस्य।
अरातिराजोर्जितमण्डलाना-
मकल्पिपातामिव राहुकेतू ॥ ८ ॥

८ घनावित्यादि। रणविक्रमस्य द्वौ देहाविव घनौ कठिनौ भुजङ्गदीर्घौ तस्य भुजौ अरातिराजोर्जितमण्डलानां राहुकेतू इव अकल्पिपातां-अभूताम्। उदितशीतभानु विलोक्य राहुकेतू भुजङ्गरूपिणाविति प्रसिद्धिः ॥

१ व्याकोचनीलो॰ T.

निस्त्रिंशनिर्दारितवैरिकुम्भी
समग्रसिंह स पराक्रमेण ।
तन्वा तु सौन्दर्यनिवासभूम्या
जगाम कीर्तिं भुवि सिंहमध्य ॥ ९ ॥

९ निस्त्रिंशेत्यादि । निस्त्रिंशनिर्दारितवैरिकुम्भी–निस्त्रिंशेन खड्गेन निर्दारिता हिंसिता वैरिण शत्रव एव कुम्भिन गजा यस्य स तथोक्त । 'कुम्भी कुञ्जरवारणेभरदिन सामोद्भव सिन्धुर ' इति हलायुध । पराक्रमेण समग्रसिंह – सपूर्णसिंह स राजा तु सौन्दर्यनिवासभूम्या तन्वा–शरीरेण भुवि सिंहमध्य इति कीर्ति जगाम । सपूर्णसिंहस्य सिंहमध्यम इति विरोध । परिहारस्तु सिंहावलग्न इति यावत् ।

तस्योत्तमाशेषगुणस्य कश्चि-
न्न मध्यमा नापि गुणो जघन्य ।
तस्मिन्न भेजुस्तत एव तृप्ति
ताभ्या सकामा हि नितम्बवत्य ॥ १० ॥

१० तस्येत्यादि । उत्तमाशेषगुणस्य कश्चित् मध्यम गुणो न, कश्चित् जघन्यो गुणो न । तत एव तस्मिन् राज्ञि नितम्बवत्य –वनिता तृप्ति सौहित्य न भेजु । 'सौहित्य तर्पण तृप्ति'रित्यमर । अत्यन्तानुरक्ता बभूवुरिति भाव । तथा हि–यतो नितम्बवत्य –कटीतटपरिकल्पिता कामस्य यस्य यून पुस । मध्यमगुण – कृशोदरेतरत्वादि गुणो न विद्यते जघन्यो गुण । 'पश्चान्नितम्ब स्त्रीकट्या क्लीबे तु जघन पुर ' इत्यमर । जघने भव जघन्य गुणो न विद्यते । तस्मिन् यूनि तृप्तिं परितोष । 'तृप्तिस्तर्पणतोषयो ' इति रभस । कथ भेजु ? केनापि प्रकारेण परितोषपरिकल्पिता न बभूवु इति भाव । लोके नितम्बवत्य युवतय ताभ्यां मध्यमजघन्यगुणाभ्या सकामा हीति विरोध । परिहारस्तु मध्यमजघन्य गुणव्यतिरेकोत्तमगुणपरिकलित पुमांस विशेष्य विह्वलीभूतमानसा नितम्बवत्य तृप्तिं कथ भजन्तीति तात्पर्यम् ।

पादौ तदीयौ नवपद्मरागौ
क्रियाविधानादुपलब्धशोभौ ।
चिमद्भुत यत्पृथिवीपतीनां
चूडामणित्वं गुणतोऽजितानाम् ॥ ११ ॥

११ पादावित्यादि । नवपद्मरागौ आदित्यावलोकनेन सद्योविकसित कोकनदसदृशौ । क्रियाविधानादुपलब्धशोभौ क्रियाविधानात् उपलब्धशोभौ तदीयौ

१ 'निर्धारित' T, M २ 'ग्नि P'

पाते। पृथिवीपतीना चूडामणिन्व–मस्तकालङ्काररत्व गुणनोऽजिहाताम्–अगमता मिति यत, तदद्भुत किम्। नवपद्मरागो–नूतनपद्मरागरत्ने क्रियाविशेषात्–निरूप विशेषात् उपलब्धयशोभी–स्वीकृतभूरिकान्ती पृथिवीपतीना चूडामणित्व शिरोरत्नत्व गुणन–स्वसामर्थ्यात् गच्छेते इत्यत्र किमद्भुतम्॥

देवी तु तस्यामृतमत्यभिख्या
सेन्द्रो रसाद्यैरिव निर्मिताङ्गी।
तामन्र कुर्वन्नलिकामजस्र
तन्मानसास्वादमवाधि काम॥ १२॥

१२ देवीत्यादि। तस्य देवी महिषी। अमृतमत्यभिख्या अभूत्। अमृतमतीति नामधेया आसीत्। अनाशयुक्ता कान्तिरभूत्। 'अभिख्या नामशोभयो' रित्यमर। सा इन्द्रो रसाद्यै निर्मिताङ्गीव। कामो–मदन तामेव नलिका–नाडि कृत्वा तन्मानसास्वाद–तस्य यशोधरस्य मानस हृदय, तस्यास्वाद रुचि अवोधि–अबोधिष्ट। 'देवजनवुधपूरिता इष्य इष्यो वा' इति इच् वा भवति॥

यशोमतिं नाम यशोघपौत्र
यशोऽमृताप्यायितविश्वलोकम्।
तया स पुत्र जनयावभूव
पूतक्रताय्येव जयन्तमिन्द्र॥ १३॥

१३ यशोमतिमित्यादि। स यशोधर, तया अमृतमत्या देव्या, यशोघ पौत्र यशोऽमृताप्यायितविश्वलोक–यशोऽमृतेन आप्यायित तृप्तीकृत विश्वलोक सकलजन यस्य, त यशोमतिं नाम प्रसिद्ध। 'नाम प्राकाश्यसभाव्यक्रोधोपगम कुत्सने' इत्यमर। पुत्र–कुलपवित्रीकरण, यदाह धनजय कविकमलमार्तण्ड—

'पुत्र पुनाति हि कुल निराहु'

इति। जनयावभूव, कथमिव? पूतक्रताय्या–पूतक्रतो पूता पवित्रा क्रतवो यज्ञा पूजा यस्य तस्य इन्द्रस्य पत्नी पूतक्रतायी। तया पुलोमजया। 'यज्ञ सवोऽध्वरो याग सततन्तुर्मख क्रतु' इत्यमर। 'पूतक्रत्वग्निवृषाकपिकुसितकुसिदा दैङ्चेति डी। इन्द्रो जयन्तमिव। 'जयन्त पाकशासनि'रित्यमर॥

तत्रात्मसपद्गुणवत्युदारे
यूनि प्रयुज्याखिलराज्यभारम्।
निराकुलस्वान्तनिसृष्टराग
श्रिय यशोघश्चिरमन्वभुङ्क्त॥ १४॥

१४ तत्रेत्यादि। यशोघो राजा। आत्मसपद्गुणवति–आत्मन सप द्गुणोऽस्यास्तीति आत्मसपद्गुणवान्। तस्मिन् उदारे–दातरि। 'उदारा दातृम

१ पुत्रो P २ पूतक P ३ प्रयोज्या Ar

हतो'रित्यमर. । यूनि–यौवनवति तत्र यशोधरे, अखिलराज्यभार प्रयुज्य–निक्षिप्य निराकुलस्वान्तनिसृष्टराग:–निराकुलं च तत् स्वान्तं च । तस्मिन् निसृष्ट:–विसृत , राग.–अनुराग:, भूत्वा श्रियं चिरं अन्वभुङ्क्त अनुभुक्तवान् ॥

अथैकदास्थानगतस्तु राजा
निषेव्यमाणो नरलोकनाथै. ।
आदर्शदृष्ट्या पलितानि दृष्ट्वा
जघान तृष्णां विषयेषु भव्यः ॥ १५ ॥

१५ अथेत्यादि । एकदा–एकस्मिन् दिवसे, आस्थानगतो नरलोकनाथैः निषेव्यमाण भव्य: राजा । आदर्शदृष्ट्या–दर्पणविलोकनेन, 'दृष्टिर्ज्ञानेऽक्षि दर्शने' इत्यमर । पलितानि जरस. । 'पलित जरसा शौक्ल्यमि'त्यमर: । दृष्ट्वा विषयेषु स्रक्चन्दनवनितादिषु तृष्णा काङ्क्षा जघान परिहृतवान् ॥

राज्यं पृथिव्या प्रतिपाद्य सद्यो
यशोधरायोर्जितविक्रमाय ।
विरक्तिभाजां तु शतेन राज्ञां
तपोवनं भूमिपतिर्जगाम ॥ १६ ॥ [१]

१६ राज्यमित्यादि । भूमिपति. यशोध: पृथिव्या राज्य राजत्वं 'यण् च प्रकीर्तित' (का. व्या. सू.–तद्धितपाद, ३०१) इति भावे यण् । पालनत्वमिति यावत् । ऊर्जितविक्रमाय–अतिशयोर्जस्वलपराक्रमाय । 'ऊर्जस्वलः स्यादूर्जस्वी य ऊर्जोऽतिशयान्वित.' इत्यमर: । यशोधराय प्रतिपाद्य–दत्त्वा विरक्तिभाजा वैराग्यभाजां राज्ञां शतेन सह तपोवन जगाम ॥

तस्मिन् नवे भर्तरि सानुरागा
सा स्त्रीस्वभावादिव राज्यलक्ष्मी. ।
अनारतं तत्कृतयेव[1] भुक्त्या[2]
सुव्यक्तमङ्गेषु बभूव पुष्टा ॥ १७ ॥

१७ तस्मिन्नित्यादि । स्त्रीस्वभावात् तस्मिन् नवे भर्तरि सानुरागा–अनुरागेण सहिता, सा राज्यलक्ष्मी: अनारत तत्कृतया–तेन रचितया भुक्त्या पालनेन अङ्गेषु राज्याङ्गेषु–'स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलानि च राज्याङ्गानी' त्यमर: । अङ्गेषु अवयवेषु, 'अङ्ग प्रतीकोऽवयवोऽपघन' इत्यमर: । सुव्यक्तं पुष्टा बभूव ॥

[१] Ar omits verses 17 and 18, and yet numbers 20 as 20.
[1] नरकृतयेव M [2] भक्त्या P, T.

गुणामृतैस्तस्य निषिच्यमाना
पत्युर्वियोगेन विमुच्य तापम् ।
ससञ्ज तस्मिन् प्रकृतिः समस्ता
सौरीव नीहारकरे मरीचिः ॥ १८ ॥

१८. गुणेत्यादि । तस्य यशोधरस्य; गुणामृतैः निषिच्यमाना समस्ता प्रकृतिः–सकलपरिवारः, पत्युः–यशोघस्य, वियोगेन जातं तापं विमुच्य तस्मिन् यशोधरे, ससञ्ज लग्ना अभूत् । सुधापरिषेचनं तापपरिहरणं करोति । कथमिव ? सौरी–सूर्यस्य सम्बन्धिनी मरीचिः–दीधितिः नीहारकरे चन्द्रमसीव । श्रूयते हि भानुर्वरुणाशासङ्क्रमे स्वमयूखसंततिं अग्नौ चन्द्रमसि च निक्षिपतीति प्रसिद्धिः ॥

क्रोधावहं तच्चरितं न पुंसा-
मुद्वेजनोऽसौ न विविच्यकारी ।
न चावमन्ता[1] विनयोत्तरश्री-
र्दाता स लोभं[2] न सहिष्णुरासीत् ॥ १९ ॥

१९. क्रोधेत्यादि । तच्चरितं पुंसां क्रोधावहं नासीत् विविच्यकारी अतः नोद्वेजनः–विनयोत्तरश्रीरसौ अवमन्ता–अवज्ञातः नासीत् । दाता–वितरणनिपुणः स राजा लोभं सहिष्णुः नासीत् ।

तेजोमयं तस्य नृपस्य चक्षु-
र्निमील्य तन्मुख्यमवाप[3] निद्राम् ।
अन्येन सर्वाङ्गभुवा तु जाग्रत्
स तस्कराणामहरत् प्रवृत्तिम् ॥ २० ॥

२०. तेज इत्यादि । मुखे भवं मुख्यं । तस्य नृपतेः तेजोमयं तेजोरूपं चक्षुः–नयनं निमील्य–पिधाय, निद्रां अवाप । सर्वाङ्गभुवा–सप्ताङ्गभुवा सर्वावयव-संवासयुतेन अन्येन तेजोरूपेण चक्षुषा–ज्ञानलोचनेन, जाग्रत्–जागरवान् स राजा तस्कराणां प्रवृत्तिं अहरत्–हृतवान् । तज्जागरणस्वरूपं कथं ? 'स्वपर-मण्डलकार्याकार्यावलोकने चाराः चक्षूंषि क्षितिपतीनां' इति यदाह सोमदेवाचार्यः ।

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१ °मन्तो P. २ लोभी P. ३ °मवाप्य T.

मन्त्रक्रियाभ्याममसियष्टिवेद्यां[1]
स्वतेजसाभिज्वलितेन राजा।
निरास्थदुद्यद्रिपुकेतुदौःस्थ्यं
समग्रसिद्ध्यै निजमण्डलस्य ॥ २१ ॥

२१. मन्त्रेत्यादि। असियष्टिवेद्यां–खड्गवितर्दौ मन्त्रक्रियाभ्यां मन्त्रालोचनतत्क्रियाभ्यां अभिज्वलितेन तेजसा, निजमण्डलस्य–स्वकीयदेशस्य सिद्ध्यै–निष्पत्तिनिमित्तं स राजा उद्यद्रिपुकेतुदौस्थ्यं उद्यन्श्चासौ रिपुश्च, स एव केतुः, तस्माज्जातं दौस्थ्यं दुस्थितिं निरास्थत्–परिहृतवान्। 'अणसु–वचि–ख्याति–लिपि–सिचि–ह्व' (का. व्या. सू. आख्यात प्रकरण, II. 62) इत्ययतन्यं लुङि इण् भवति। 'अस्यतेः स्थोऽन्तः' (का. व्या. सू. II, 95) इति थागमः। 'असु क्षेपणे' इति धातौ लुङ्परस्मैपदप्रथमपुरुषैकवचनम्। कश्चित् मन्त्रवेद्यां मन्त्रयुगाज्यसमिद्भ्यां अभिज्ज्वलितेन जातवेदसा उदितकेतुदौस्थित्य-निराकरणं यथा करोतीति भावः॥

दिनावसाने स[2] विसृज्य लोकं
प्रासादमारुह्य सरत्नभित्तिम्।
कदाचिदासिष्ट मनोजतृप्त्यै
सप्रेयसीगर्भगृहे सहेलम् ॥ २२ ॥

२२. दिनेत्यादि। सभागतः स राजा दिनावसाने लोकं सेवागतं जनं, 'लोकस्तु भुवने जने' इत्यमरः। विसृज्य–त्यक्त्वा। सरत्नभित्तिं प्रासादं आरुह्य, कदाचित् मनोजतृप्त्यै सप्रेयसीगर्भगृहे–अमृतमतीसहितमनोजलीलागारे 'न्यग्गोष्पतोऽनंशीयोबहुव्रीहेर्ह्रस्वः' (शा. व्या. सू. II. 1. 123) इति प्रेयसीशब्दस्य ईकारालोपः। सहेलं आसिष्ट–सक्रीडं अतिष्ठिपत्।

वहन् बहिश्चारुगवाक्षरन्ध्रै–
रामोदितान्तर्भवनस्तदानीम्।
कपोतपक्षच्छविरुज्जजृम्भे
निर्हारिकालागरुपिण्डधूमः[3] ॥ २३ ॥

२३. वहन्नित्यादि। तदानीं आमोदितान्तर्भवनः चारुगवाक्षरन्ध्रैः बहिर्वहन् कपोतपक्षच्छविः निर्हारिकालागरुपिण्डधूमः–अत्यन्तमनोहरपरिमलकृष्णागरोः पुञ्जधूमः 'आमोदः सोऽतिनिर्हारी' इत्यमरः।

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१ °वेद्यां P. २ स्व P. ३ °कालागुरु T.

आताम्रकम्रद्युतिरत्नदीपै
स्तस्मिन् जना पाटलवर्णभाजाम्।
व्याकोशमल्लीकुसुमानि दाम्ना
मवागमस्तन्नवसौरभेण ॥ २४ ॥

२४ आताम्रेत्यादि। तस्मिन् वासगृहे। जना –परिचारकजना. आताम्रकम्रद्युतिरत्नदीपै –आ समतात् ताम्र, वबयोरभेद, रक्तवर्णा, कम्रा मनोहरा द्युतयो येषु तानि रत्नानि एव दीपा, तै पाटलवर्णभाजा, दाम्ना–माल्याना 'न पुसि दाम माल्य स्त्री स्रङमाला परिकथ्यते' इति विश्वप्रकाश। कुसुमानि तन्नवसौरभेण–तेषा नूतनपरिमलेन अवागमन्–ज्ञातवन्त ॥

आवर्तमान परिमन्दवृत्त्या
वातायनद्वारि चिर विरेजे।
कर्पूरधूलीसुरभिर्नभस्वान्
श्वासायितस्तद्गृहदेवताया ॥ २५ ॥

२५ आवर्तेत्यादि। वातायनद्वारि परिमन्दवृत्त्या चिरमावर्तमान तद्गृह देवतायाः श्वासायित –श्वासवदाचरितो नभस्वान् वायु। कर्पूरधूलीसुरभि – घनसाररजसा सुरभि विरेजे–रराज ॥

आमेचके मञ्चकरत्नदीप्त्या
शुक्लोत्तरप्रच्छदहसतूले।
स चन्दनस्यासकबन्धुराङ्गो
देवीमुदार[3] रमयाम्बभूव ॥ २६ ॥

२६ आमचक इत्यादि। मञ्चकरत्नदीप्त्या–पर्यङ्कपादशिखरन्यस्तहरि न्मणिप्रभया, आमेचके–समन्तान्नीलवर्ण। शुक्लोत्तरप्रच्छदहसतूले–अधिक- शुभ्रोत्तरीयहसतूलतल्पे, चन्दनस्यासकबन्धुराङ्ग –श्रीगन्धानुलेपनबन्धुरशिशिर (शरीर ?) स राजा, देवीं–अमृतमतीं, उदार–अधिक, 'उदारो दातृमहतो' इत्यमर। रमयांबभूव–क्रीडितवान् ॥

क्षण स तस्या वदनारविन्दे
जग्राह लीला भ्रमरस्य कामी।
क्षण तु पीनस्तनयोर्निकाम
जहार चर्चा हरिचन्दनस्य ॥ २७ ॥

२७ क्षणमित्यादि। कामी–स राजा, तस्या –अमृतमत्या, वदनारविन्दे– मुखकमले, भ्रमरस्य लीलां, जग्राह–स्वीकृतवान्। अलि. नलिनपराग स्वीकरोतीति

१ धाम्ना I २ पथि M ३ 'मुदारां T P, Ar ४ तन्वी P

भावः । स एव तस्याः पीनस्तनयोः पीवरपयोधरयोः हरिचन्दनस्य वज्रवदर्पितगन्धस्य 'चन्द्रे सूर्ये यमे वायौ वासवे दर्दुरे हये पपौ मृगाङ्के प्लवगे हरिशब्दः प्रकीर्तितः' इति विश्वः। 'गन्धसारो मलयजो भद्रश्रीश्चन्दनोऽस्त्रियां' इत्यमरः। चर्चा-अनुलेपनं, जहार-परिहृतवान् । निबिडालिङ्गनसञ्जातस्वेदोदकभरेणानुलेपनस्रावो भवतीति भावः ॥

क्षणं तया नूतनरत्नभाजा
भुजेन कण्ठे परिरभ्यमाणः ।
कृताभ्रमुस्पर्श इवेन्द्रदन्ती
भेजे स भावं भृशमुन्मदिष्णुः ॥ २८ ॥

२८. क्षणमित्यादि । तया-अमृतमत्या, नूतनरत्नभाजा-नूतनानि च तानि रत्नानि च तानि भजति इति नूतनरत्नभाजा भुजेन, कण्ठे परिरभ्यमाणः, उन्मदिष्णुः-मत्तः स राजा, 'उन्मदिष्णुश्चोन्मदितः' इत्यमरः । भृशं-अत्यर्थं, भावं भेजे-चेष्टां स्वीकृतवान् । 'भावः सत्तास्वभावाभिप्रायचेष्टात्मजन्मसु' इत्यमरः। कथमिव ? कृताभ्रमुस्पर्शः-कृताभ्रमोः स्पर्शः कृतस्वकीयकान्तायाः करेणोः स्पर्शनः । इन्द्रदन्तीव ऐरावत इव ॥

क्षणं जिघृक्षुर्जघने[1] निधानं
नीवीधरान्तर्गतमुत्पलाक्ष्याः ।
उत्सारयामास कृतोपजापः
तद्वेष्टयन्तं रशनाभुजङ्गम् ॥ २९ ॥

२९. क्षणमित्यादि । उत्पलाक्ष्याः-अमृतमत्याः, नीवीधरान्तर्गतं नीव्येव-वस्त्राग्रभङ्गुरग्रंथिरेव, 'परिधानांशुकग्रथिः प्रोक्ता नीवी तथोच्चयः' इति हलायुधः । धरा-भूमिः, तस्यान्तर्गतं-मध्यमुपगतं, जघने-मदनसदने निधानं-निक्षेपं क्षणं जिघृक्षुः-ग्रहीतुमिच्छुः, कृतोपजापः-'भेदोपजापावुपधे' त्यमरः । तद्वेष्टयन्तं तन्निधानमावेष्टयन्तं, रशनाभुजङ्गं-'मेखला रशना काञ्ची हेमपर्यायमुनकं' इति धनंजयः । रशनैव भुजङ्गः सर्पः, तं उत्सारयामास-स्वीकरोति स्म । कश्चिन्मन्त्रवादी निधानं निक्षिप्तं जिघृक्षुः सन्, कृतोपजापः-जप एव जापः, स्वार्थेऽण् । 'स्वाध्यायः स्याज्जप' इत्यमरः । तद्वेष्टयन्तं भुजङ्गं-कुटिलं गच्छतीति भुजङ्गः, तं गर्वं पलायनभाजं करोति यथा तद्वदिति भावः ॥

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[1] जघने ।

आलिङ्गनं गाढमपास्य तस्मिन्
दत्तेक्षणे[1] कामिनि नाभिमूले ।
फूत्कारदुर्वारमणिप्रदीपे-
ष्वतीव सुभ्रूरकृताभ्यसूयाम् ॥ ३० ॥

३०. आलिङ्गनमित्यादि । तस्मिन् राज्ञि गाढमालिङ्गनमपास्य, नाभिमूले-मदनमन्दिरे दत्तेक्षणे सति, सुभ्रूः-शोभने भ्रुवौ यस्याः सा । अमृतमती फूत्कारदुर्वारमणिप्रदीपेषु निजवदनविनिर्गतनभस्वता निवारितुमशक्यरत्नदीपेषु असूयां अकृत-' अक्षान्तिरीर्ष्यासूया तु दोषारोपो गुणेष्वपि ' इत्यमरः । ईर्ष्यामकरोत् ॥

निपीड्य दन्तच्छदमुद्वसन्तं[2]
सा वेदनासीत्कृतगर्भकण्ठी ।
कचावकृष्टेन तु मल्लिकानां
दाम्ना दृशा कोपकरी जघान ॥ ३१ ॥

३१. निपीड्येत्यादि । दन्तच्छदमधरं । दन्तान् छादयति आवृणोतीति दन्तच्छदः, तं निपीड्य-बाधयित्वा, उद्वसन्तं तत्र स्थितं अमृतरूपरसं पिबन्तं यशोधरं वेदनासीत्कृतगर्भकण्ठी-वेदनया संभूतं सीत्कृतं-मणितं, कण्ठगर्भे-गलमध्ये यस्याः सा । ' सीत्कृतं मणितं कामे ' इति धनंजयः । कोपकरी सा, कचावकृष्टेन- कबरीकृष्टेन, ' कबरीकेशयोः कचः ' इति भागुरिः । कबरीनिर्मुक्तेन, मल्लिकानां दाम्ना-मालया, दृशा च-नेत्रेण, जघान-ताडयामास ॥

रतिक्रियायां विपरीतवृत्ते-
स्तस्याः स्तनाभ्यामवमुच्यमानम् ।
प्रियस्य तस्योरसि घर्मतोयं
कामानलाज्याहुतिवत्पपात[3] ॥ ३२ ॥

३२. रतीत्यादि । रतिक्रियायां निधुवने विपरीतवृत्तेः पुम्भावमाचरन्त्याः तस्याः स्तनाभ्यामवमुच्यमानं घर्मतोयं-स्वेदोदकं तस्य प्रियस्य उरसि, कामानलाज्याहुतिवत्-काम एवानलः, तस्य आज्याहुतिरिव, पपात ॥

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१ दन्तेक्षणे P. २ °मुद्दशन्तं T, P. ३ °वाहुति P.

तती रजन्यां परिणामवत्यां
रतोत्सवारम्भपरिश्रमेण।
आश्लिष्य कान्तां श्लथबाहुबन्धं[1]
निद्रासुखं भूमिपतिः प्रपेदे ॥ ३३ ॥

३३. तत इत्यादि। ततोऽनन्तरं, भूमिपतिः, परिणामवत्यां–परितोषवत्यां रजन्यां, रतोत्सवारम्भपरिश्रमेण–रतस्य उत्सवः, तस्य आरम्भः–प्रक्रमः, तस्मिन् परिश्रमः, तेन कान्तामाश्लिष्य श्लथबाहुबन्धं यथा भवति तथा निद्रासुखं प्रपेदे।

अत्रान्तरे दन्तिनि राजवाह्ये
तद्वासगेहं समयावबद्धे।
तत्र स्थितो हस्तिपकस्तु जाग्रद्
बबन्ध गीतं गमकाभिरम्यम् ॥ ३४ ॥

३४. अत्रेत्यादि। अत्रान्तरे–अस्मिन्नवसरे, राजवाह्ये–भूपालारोहणयोग्ये, दन्तिनि–स्तम्बेरमे, तद्वासगेहं–तस्य यशोधरस्य वासगेहस्य समया–समीपे। 'समयान्तिकमध्ययो'रित्यमरः। 'समीपे समयाव्ययमि'ति भागुरिः। 'हा धिक्-समयानिकषोपर्युपर्यध्यधोऽधोऽत्यन्तरान्तरेण तस्पर्यभिसर्वोभयैश्चाप्रधानेऽमौदृशम्' (शा. व्या. सू. I. iii 100) इति समयशब्दयोगेन षष्ठ्यर्थे द्वितीया विभक्तिर्भवति। अवबद्धे सति, तत्र गजशालायां जाग्रत्–जागरूकः, हस्तिपकः–आधोरणः 'आधोरणा हस्तिपका' इत्यमरः। गमकाभिरम्यं–प्रयोगगम्यं, गीतं बबन्ध–रचितवानिति यावत् ॥

तन्मूर्छनाभिः स्फुटमभ्युदीर्णं
तत्पञ्चमाभोगवता स्वरेण।
तत्सुप्रयोगान्मधुरावदातं
तद्वन्धुरं मालवपञ्चमेन ॥ ३५ ॥

३५. तदित्यादि। तद्गीतं मूर्छनाभिः स्फुटमभ्युदीर्णं–'क्रमयुक्ताः स्वराः सप्त मूर्छनाः परिकीर्तिताः' इति विश्वप्रकाशः। सप्त स्वरैः स्फुटं–उल्बणं, अभ्युदीर्णं–उदीरितं, तत–गीतं, आभोगवता–परिपूर्णतायुक्तेन। 'आभोगः परिपूर्णता' इत्यमरः। स्वरेण–निषादर्षभगान्धारषड्जमध्यमधैवताः स्वराः। पञ्चमेन स्वरेण प्रौढं तद्गीत। सुप्रयोगात्–शोभनोपायात्, 'योगः संनहनोपायध्यानसङ्गतियुक्तिषि'-त्यमरः। मधुरावदातम्–प्रियत्वाविर्मलं। 'स्वादुप्रियौ तु मधुरौ' इत्यमरः। तद्गीतं मालवपञ्चमेन–मालवपञ्चमेति रागेण, बन्धुरं–मनोहरम् ॥

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[1] °हृत M, P, Sr. [2] °आबद्धबन्धे T.

निमीलयन्ती नयनोत्पले सा
देवी परिम्लानतनू रतान्ते ।
आकर्णयामास सुखावह तत्
चकार तृष्णामपि रक्तकण्ठे[1] ॥ ३६ ॥

३६ निमीलयन्तीत्यादि । नयनोत्पले निमीलयन्ती । रतान्ते परिम्लान तनु सा देवी, सुखावह तद्गीत आकर्णयामास । रक्तकण्ठे सुललितरागरञ्जितगल, हस्तिपकेऽपि तृष्णा वाञ्छां चकार ॥

तत प्रभाते तदभीकचित्ता
दूतीमुपस्थापयति स्म तस्मिन् ।
सा तं निरीक्ष्येव निवर्तमाना
निनिन्द राज्ञीं गुणवत्यभिरया ॥ ३७ ॥

३७ तत इत्यादि । ततोऽनतर, तस्मिन् प्रभात तदभीकचित्ता—तदभिलषिताचित्ता सती, 'कम्र कामयिताभीक कमन कामनोऽभिक' इत्यमर । दूतीमुपस्थापयति स्म—त निरीक्ष्यैव निवर्तमाना गुणवत्यभिरया सा दूती राज्ञीं निनिन्द ॥

अहो विचित्र मकरध्वजस्य
विडम्बन स्तम्भितवस्तुबुद्धे ।
देवी तु[2] मर्त्याकृतिरुर्वशी सा
यदीदृशं कामयते निकृष्टम् ॥ ३८ ॥

३८ अहो इत्यादि । यद यस्मात् कारणात्, मर्त्याकृति—मनुष्याकृति उर्वशी—देवनिता, ईदृश निकृष्ट—नीच, कामयते तत्—तस्मात् कारणात्, स्तम्भित-वस्तुबुद्धे—निराकृतवस्तुतत्त्वबुद्धे, मकरध्वजस्य विडम्बनमहो ।

आस्यादिक दुःसहपूतिगन्धि
निसर्गतोऽङ्ग परिभुग्नपृष्ठम् ।
सदिग्धमक्षिभ्रुवमस्य नास्ति
ग्रीवा शिरस्यास्तु[3] विलूनशीर्णा[4] ॥ ३९ ॥

३९ आस्येत्यादि । अस्य हस्तिपकस्य आस्यादिक दुसह पूतिगन्धि, अङ्ग निसर्गत परिभुग्नपृष्ठ, अक्षिभ्रुव सदिग्ध, भ्रुवमिति कथमकारान्तत्व ? 'धेन्वनडुहर्यजुषाहोरात्रनक्तंदिवरात्रिंदिवाहर्दिवोर्वष्ठीवपदष्ठीवाक्षिभ्रुवदारगवम्' इति (श्रा

1 रक्तकण्ठी M 2 तु P 3 भग Ar 4 गिरस्याध P

व्या. सू. II. i. 160) निपातनात् नपुंसकम् । ग्रीवा–कण्ठः, कुब्जशरीरत्वाऽस्ति । शिरस्याः–शिरसि भवाः, केशास्तु विलूनशीर्णाः ॥

आस्यं पुनर्वायसतुण्डकृष्णं
दन्ताश्च केचिद्बहिरन्तरन्ये ।
करावजस्रं करिमूत्रदग्धौ[1]
दग्धव्रणक्लेदयुतस्तु कुक्षिः ॥ ४० ॥

४०. आस्यमित्यादि । पुनरास्यं वायसतुण्डकृष्णं–काकवदनवत् मलीमसं । 'वक्त्रास्ये वदनं तुण्डमाननं लपनं मुख' मित्यमरः । केचिद्दन्ताः नहि प्रवर्तन्ते । अन्ये दन्ताश्च अन्तर्वर्तन्ते । करौ अजस्रं करिमूत्रदग्धौ । कुक्षिस्तु दग्धव्रणक्लेदयुतः ॥

असौ कथं नाम नरेन्द्रपत्न्यै
रोचेत रुच्याकृतिमुद्वहन्त्यै ।
यद्वा किमेवं परिचिन्तया मे
स्त्रीणामपात्रेऽभिरतिः स्वभावः ॥ ४१ ॥

४१. असावित्यादि । असौ–हस्तिपकः, रुच्याकृतिमुद्वहन्त्यै नरेन्द्रपत्न्यै कथं रोचेत 'यस्मै दीप्सा रोचते धारयते वा तत्संप्रदानम्' नाम । कष्टम् । 'नाम प्राकाश्यसंभाव्यक्रोधोपगमकुत्सने' इत्यमरः । मम एवं चिन्तया किं ? यद्वा तथाहि–स्त्रीणामपात्रेऽभिरतिः स्वभावः–निसर्गः ॥

हा तत्[2] स्वचेतोगतमेव दूती
न्यवेदयत्तामुपसृत्य तन्वीम् ।
सा तां प्रति प्रत्यवदन्नतभ्रू–
र्मुखेन[3] कामातुरगद्गदेन ॥ ४२ ॥

४२. हेत्यादि । हा–कष्टं । 'हाहहेत्यद्भुते खेदे' इत्यमरः । दूती–गुणवती । तन्वीम्–कृशाङ्गीं । तां–अमृतमतीं । उपसृत्य स्वचेतोगतं तत्सर्वं निरूपं, न्यवेदयत्–सूचयति स्म । नतभ्रूः–नते भ्रुवौ यस्याः सा, तथोक्ता सा अमृतमती । तां गुणवतीं प्रति कामातुरगद्गदेन–मन्मथबाणजनितभ्रान्तिस्खलितवचनकलितेन मुखेन । अवदत्–अब्रवीत् ॥

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१ °दिग्धौ T. २ हि T. ३ एतत P, M, B, D, E, T, Ar.

वया नव रूपमतीव रम्य
कुलोन्नतिश्चेति कुबुद्धिरेषा ।
यत्र¹ प्रसन्नो भगवान् मनोभू
स एव देव सखि सुन्दरीणाम् ॥ ४३ ॥

४३ वय इत्यादि । नव वय —नूतन तारुण्य । अतीव रम्य रूप कुलोन्नति श्चेति एषा कुबुद्धि । यत्र-यस्मिन् पुसि । भगवान् ज्ञानी वीर्यवान् वा । 'भग श्रीकाममाहात्म्यवीर्ययत्न' इत्यमर । मनोभू । प्रसन्नोऽभूत, भो सखि, स एव सुन्दरीणा, देव —कान्त ॥

सतोऽपि रूपातिशयस्य साध्य
नितम्बिनीमानसरत्नलाभ ।
तस्यास्ति तच्चेत्किमतो विचारा-
त्कार्यं तु सिद्धे² न हि कारणेच्छा ॥ ४४ ॥

४४ सत इत्यादि । सत —विद्यमानस्य रूपातिशयस्य हि नितम्बिनी-मानसरत्नलाभ तत् साध्यम् । तस्य चास्ति चेत्, अतो विचारात् किम् । तथाहि—कार्ये सिद्धे सति कारणेच्छा न ॥

तस्मादसौ मा प्रति कामदेव-
स्तद्गीतनाली³हृतचित्तवृत्तिम् ।
किं वा वयस्ये बहुनोदितेन
न तेन जीवामि विनाकृताहम् ॥ ४५ ॥

४५ तस्मादित्यादि । तस्मात्कारणात् असौ तद्गीतनालीहृतचित्तवृत्ति—तस्य गीतमेव नालिका, तया हृता चित्तवृत्तिर्यस्या सा । तथोक्ताया मा प्रति कामदेव । भो वयस्ये, दूति । 'वयस्याली सहचरी'ति धनञ्जय । बहुनोदितेन किं वा—प्रचुर वचनकलापेनालम् । तेन विना हस्तिपक हित्वा । 'विनमास्तिस्र' (शा व्या सू I iii 193) इति विनायोगे द्वितीया-तृतीया पञ्चमी विभक्तिर्भवति । कृता—पापसमता । 'कृत पापोपकलिते युगपर्याप्तयो कृतमि'ति विश्वप्रकाश । पापकलिताह न जीवामि । किंच विनाकृतेत्येक पद, यदाह वीरणन्दिस्वामी चन्द्रप्रभकाव्ये —

"तदह क्वचन प्रयत्नसाध्ये
विषयेऽल मनसि त्वया निधेय ।
न सहायविनाकृता कदाचित्
पुरुषस्योद्यमशालिनोऽपि सिद्धि ॥"
[VI 31 N S Edn (2nd)]

इत ॥

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१ यस्य P २ कार्ये न सिद्ध सात P ३ °नाडी P Ar

इत्थं तया दर्शितरागवृत्त्या
देव्या सनिर्बन्धमुदीर्यमाणा ।
आगत्य सा सत्वरमष्टवङ्कं[1]
दूती ततस्तत्प्रियमन्वातिष्ठत् ॥ ४६ ॥

४६. इत्थमित्यादि । दर्शितरागवृत्त्या–संदर्शितानुरागवर्तनया देव्या सनिर्बन्धं–निर्बन्धसहितं यथा भवति तथा उदीर्यमाणा–उच्चार्यमाणा सा दूती सत्वरं अष्टवंकमागत्य, तत्–तस्मादष्टवंकात् तत्प्रियं–तस्याः प्रियं–अनुरागं, अन्वतिष्ठत्–अकरोत् । यदाह कुमारसम्भवे कालिदासः—

"प्रजापतिः कल्पितयज्ञभागः
शैलाधिपत्यं स्वयमन्वातिष्ठत्" इति ॥ [I. 17]

रात्रिंदिवं तेन यथावकाशं
सुखानि तस्याः किल निर्विशन्त्याः[2] ।
दिनक्रमेणापचयं जगाहे
यशोधरे राजनि रागबुद्धिः ॥ ४७ ॥

४७. रात्रिमित्यादि । यथावकाशं–अवकाशं अनतिक्रम्य, तेन हस्तिपकेन सह, रात्रिंदिवं–रात्रौ वा, दिवा–दिवसे वा 'धेन्वनडुह...मिति (शा. व्या. सू. II. i. 160) निपातनात् रात्रिंदिवशब्दनिष्पत्तिः । सुखानि–सुरतजनितशर्माणि, निर्विशन्त्या–अनुभवन्त्याः तस्याः, यशोधरे राजनि रागबुद्धिः दिनक्रमेण, अपचयं–क्षयं, जगाहे–जगाम किल । 'वार्तासंभाव्ययोः किल' इत्यमरः ॥

आलोकनालिङ्गनचुम्बनादौ
तस्याः स्थितिं तामनवेक्षमाणः ।
शुद्धयैव पूर्वं परिशोधनार्थं
सज्जोऽभवच्चन्द्रमतीतनूजः ॥ ४८ ॥

४८. आलोकनेत्यादि । तस्याः आलोकनालिङ्गनचुम्बनादौ स्थितिं तामनवेक्षमाणः, चन्द्रमतीतनूजः यशोधरस्तु, पूर्वं–पूर्वस्मिन् बुद्धयैव परिशोधनार्थं विचाराय सज्जोऽभवत्–सन्नद्धोऽभूत् । 'सन्नद्धो वर्मितः सज्जः' इत्यमरः ॥

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१ °ष्टमङ्कं T. २ निर्विशन्त्याः T.

आस्थाननिर्वासितसर्वलोकः
स सज्जितं[1] वासगृहं प्रविश्य ।
सव्याजनिद्रो निशि दिव्यशय्यां
तथैव देव्या सममध्यशेत ॥ ४९ ॥

४९. आस्थानेत्यादि । आस्थाननिर्वासितसर्वलोकः–आस्थाने सभायां, निर्वासितः–विसर्जितः, सर्वलोकः–सकलपरिवारजनः स यशोधरः, सज्जितं–सज्जीकृतं वासगृहं–परिकरपरिकलितं शयनसदनं, निशि–निशायां ' पद्न्नोमास्-हृन्निशसन्यूषन्दोषन्यकन्शकन्नुदन्नासंश्चासुटि ' (शा. व्या. सू. I ɪɪ. 143) इति सूत्रात् निशाशब्दस्य निश् इत्यादेशो वा । द्वितीयाबहुवचनादौ परतः । निशा, निशे, निशाः, हे निशे, हे निशे, हे निशाः; निशां, निशे, निशः; निशा निभ्यां निभ्यः इत्यादिरूपं नेयम् । प्रविश्य सव्याजनिद्रः–सकपटस्वपनो भूत्वा, तया–देव्या, समं–साकं, ' सत्रा समं सह ' इत्यमरः । दिव्यशय्यां हंसतूलतल्पे, अध्यशेत–निद्रामुदितलोचनोऽभूत् । ' शीङ्स्थासोऽधेराधारः ' (शा. व्या. सू. I. ɪɪɪ 123) इत्यधिकरणम् ॥

निद्रायतस्तस्य भुजोपगूढा-
माकृष्य देवी निजदेहयष्टिम् ।
गृहीतताम्बूलसुगन्धमाल्या
जगाम तस्योपपतेः समीपम् ॥ ५० ॥

५०. निद्रेत्यादि । देवी निद्रायतः–निद्रां कुर्वतस्तस्य ' कर्तुरायिस्सलोपश्चेति ' (का. व्या. सू., आख्यात प्रकरण, II 43) सूत्रेण आचारार्थे कर्तुरायिर्भवति । यशोधरस्य भुजोपगूढां–बाहुना आलिङ्गितां, निजदेहयष्टि–स्वकीयशरीरं, आकृष्य गृहीतताम्बूलसुगन्धमाल्या सती तस्य उपपतेः जारस्य समीपं जगाम ॥

अन्वेष्टुकामो नृपतिश्च तस्या
दुश्चेष्टितं कोशनिसृष्टखड्गः[2] ।
अन्वव्रजत्तत्पदवीं निगूढ-
मासन्नविध्वंस इवापनीतिम् ॥ ५१ ॥

५१. अन्वेष्टुकाम इत्यादि । तस्या दुश्चेष्टितं–दुराचारं, अन्वेष्टुकामः–' तुमो मनस्कामे ' (शा. व्या. सू. II. ɪɪ 69) इति तुमो मकारस्य लोपः कोशनिसृष्टखड्गः–कोशं–पिधानं, तेन निसृष्टः खड्गः यस्य सः, तथोक्तः नृपतिः

१ 'राज M, P, T, E. २ सर्जितं P. ३ 'सुगन्धि ४ 'निकृष्ट' M, P.

यशोधरः तत्पदवीं—तस्याः देव्याः मार्गं अन्वव्रजत्, निगूढं—गुप्तं यथा भवति तथा। अनुगतोऽभूत्। कथमिव? अपनीतिं—नीतिरहितं पुमांसं, आसन्नविध्वंस इव—समीपोपगतनाश इव॥

विलम्ब्य कालं नरनाथपत्नी-
मुपस्थितां प्रत्युदितप्रकोपः।
आकृष्य केशग्रहणेन घोरं
जघान जारः स वरत्रमुष्ट्या॥५२॥

५२. विलंब्येत्यादि। कालं विलंब्य—स्ववेलामतिक्रम्य, उपस्थितां—प्राप्तां, नरनाथपत्नीं प्रति, उदितप्रकोपः—सञ्जातसंरोषः, स जारः केशग्रहणेन—पुरश्शिरोरुहस्वीकारेण, घोरं—दारुणं यथा भवति तथा, आक्रम्य—इतस्ततः आन्दोलयित्वा, वरत्रमुष्ट्या—चर्मरज्जुपरिकलितमुष्टिना। 'नद्र्यां वरत्रा स्त्री स्याच्चर्मरज्जौ तु न द्वयोः' इति विश्वप्रकाशः। जघान—ताडनं कृतवान्॥

निकृष्यमाणा भुवि तेन पद्भ्यां[1]
मलीमसेनाकृतविप्रलापा।
इतस्ततोऽगात्तमसेव काले
निपीड्यमाना दिवि चन्द्रकान्तिः॥५३॥

५३. निकृष्येत्यादि। मलीमसेन तेन पद्भ्यां चरणाभ्यां भुवि निकृष्यमाणा—ताड्यमाना, अकृतविप्रलापा—रोदनरहिता, बन्धकी ततोऽनन्तरं ततः—तस्मिन्, जारे अगात्—जारमुपगतवतीति यावत्। कथमिव? काले—ग्रहणकाले, मलीमसेन—तमसा मेचकरूपेण राहुणा। 'तमस्तु राहुः स्वर्भानु'रित्यमरः। दिव्याकाशे निपीड्यमाना चन्द्रकान्तिरिव॥

कण्ठे पदं न्यस्य च गाढमूर्छा
स तामवादीदिति सोपहासम्।
पादौ वहेऽहं तव तन्वि मूर्ध्ना
मूका कुतस्तिष्ठसि मुञ्च शोकम्॥५४॥

५४. कण्ठ इत्यादि। स जारस्तस्याः कण्ठे पदं न्यस्य गाढमूर्छा तां बन्धकीं सोपहासं। 'अट्टहासः सोपहासः प्रहासः परिकथ्यते' इति विश्वप्रकाशः। भो तन्वि, तव पादौ अहं मूर्ध्ना वहे—मस्तकेन उद्धरामि। त्वं मूका कुतस्तिष्ठसि—किमर्थमभाषणवती प्रतिष्ठमानासि, इत्यट्टहासं यथा भवति तथा इत्यवादीत्—अभाणीत्॥

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१ निकृष्य E, P, T, M. २ गा पदाभ्यां P. ३ तत P. ४ कोपम् P, Ar.

निःश्वस्य सा तं कथमप्यवादी-
दागो न मे संहर कान्त कोपम्।
राज्ञा सहार्धासनमेव दीर्घं
हेतुस्तु मे कालविलम्बनस्य ॥ ५५ ॥

५५. निःश्वस्येत्यादि। सा बन्धकी कथमपि निःश्वस्य तं उपपतिं अवादीत्। भो कान्त, मे-मम, आगः न-अपराधः न; आगोऽपराधो मन्तुश्चे' त्यमरः। यदाह माघः—

'सहिष्ये शतमागांसि' (II. 108)

इति। कोपं संहर-क्रोधं परिहर; तु भेदोऽस्ति। 'तु स्याद्भेदेऽवधारणे' इत्यमरः। मे कालविलम्बनस्य राज्ञा सहार्धासनमेव दीर्घं-चिरं, हेतुः-कारणम्॥

रूपादिभिस्त्वय्यवसायिभिर्मे
तृप्यन्ति सर्वाण्यपि चेन्द्रियाणि।
त्वं जीवितव्यं मम यावदायु-
रनादरस्त्वय्यथ किं मम स्यात्॥ ५६ ॥

५६. रूपेत्यादि। त्वयि भवति अवसायिभिः स्थितैः रूपादिभिः मे सर्वाणीन्द्रियाणि च तृप्यन्ति। मम यावदायुः-आयुष्यावसानपर्यन्तं। 'यावत्तावच्च साकल्ये' इत्यमरः। अव्ययीभावसमासोऽयं। त्वं जीवितव्यं-जीवनं। अथ-अथशब्दः प्रश्ने वर्तते। 'मङ्गलानन्तरारम्भप्रश्नकात्स्न्येंष्वथो अथे' त्यमरः। त्वयि मम अनादरः किं-कथं स्यात्॥

प्रत्यायितेनेत्युपभुज्यमानां
राजा स तां तेन विलोक्य कोपात्।
आन्दोलयन् खड्गमुभौ जिघांसुः
पुनर्वितर्कं धृतिमानकार्षीत्[१] ॥ ५७ ॥

५७. प्रत्यायितेनेत्यादि। इति प्रत्यायितेन-विश्वसितेन तेन उपपतिना संभुज्यमानां तां बन्धकीं विलोक्य स राजा कोपात् खड्गमान्दोलयन्, उभौ जिघांसुः-हन्तुं इच्छुः सन्, पुनः धृतिमान्-धैर्यवान् भूत्वा वितर्कं अकार्षीत्-अकृत॥

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१ 'त्यनु' M, P.

क्षुद्रः कियानेष गजोपजीवी
न जातु नारी विकृतापि वध्या ।
सक्षत्रमेतन्मम तन्न किं तु
यशः परं भ्रश्यति हारशुभ्रम् ॥ ५८ ॥

५८. क्षुद्र इत्यादि । गजोपजीवी एषः, क्षुद्रः–नीचः कियान्; नारी विकृतापि न वध्या । यदाह वसिष्ठः–

" न हन्याद्बलां विप्रं कृती चारित्रवर्जितम् ॥ "

इति स्मृतिः । तथा हि ममैतत् सक्षत्रं न भ्रश्यति–क्षत्रस्य संपत् सक्षत्रं–अव्ययीभावसमासोऽयं । परं–केवलं क्षत्रसंपत् न नश्यति । 'शब्दप्रथासंपत्समृद्धिवृद्ध्यर्थाभावात्ययासंप्रति सुपश्चाद्युगपद्यथासदृक्साकल्यान्तेऽव्ययमि'ति (शा. व्या. सू. II 1. 18) । किं तु हारशुभ्रं यशो भ्रश्यति–नश्यति खलु ॥

अयं च युद्धे रिपुवीरघाती
खड्गः कथं क्षुद्रजने निपात्यः ।
दंष्ट्राङ्कुरं निर्दलितेभकुम्भं[2]
न फेरवे जातु हरिः प्रयुङ्क्ते ॥ ५९ ॥

५९. अयमित्यादि । युद्धे रिपुवीरघाती–वीररिपून् हन्तुं शीलमस्यास्तीति वीररिपुघाती । राजदन्तादिषु पाठः । अयं खड्गः क्षत्रजने निपात्यः, क्षुद्रजने कथं निपात्यः । तथाहि, निर्दलितेभकुम्भं–विदारितगजकुम्भस्थलं, हरिः–सिंहः फेरवे–शृगाले दंष्ट्राङ्कुरं जातु न प्रयुङ्क्ते ॥

इति स्वचेतस्यवधार्य शान्त्या
निवृत्य शय्यापुलिने शयानम् ।
तं राजहंसं पुनरन्वशेत
व्यावृत्य सा देव्यपि गुप्तवृत्त्या ॥ ६० ॥

६०. इतीत्यादि । इति स्वचेतसि अवधार्य । उक्तप्रकारेण स्वकीयहृदये निश्चित्य 'इति हेतुप्रकरणप्रकारादिसमाप्तिषु' इत्यमरः । उपशमेन, निवृत्य–निर्गत्य, शय्यापुलिने–शयनसिकतामये शयानं राजहंसं–राजोत्तमं यशोधरं, अनु–पश्चात् सा देव्यपि व्यावृत्य गुप्तवृत्त्या पुनरन्वशेत ॥

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1 सक्षत्र° E, T. 2 °कुम्भो M.

यत्तस्य गाढा[1] परिरम्भणेच्छा
बबन्ध पूर्वं कृतरागबुद्धेः ।
तदेव तस्याः स्तनयोस्तदानीं
कार्कश्यमुद्वेजनमाजहार ॥ ६१ ॥

६१ यदित्यादि । तदानीं तस्या देव्या स्तनयो यत् कार्कश्य कर्कशत्व पूर्वं पूर्वस्मिन् काले कृतरागबुद्धे –विरचितानुरागमते यशोधरस्य, गाढा परिरम्भणेच्छां– दृढमालिङ्गनाभिलाष, बबन्ध–चकारेति यावत् । तत्–तत्कुचकार्कश्य यशोधरस्य उद्वेजन–क्लेश, आजहार–चकार ॥

उदस्य[2] तस्याः सुरतोपचारं
निद्रामिवाधिक्यवर्ती दधानः ।
तत्साहसोद्वेगवता निकामं
स भूमिनाथो मनसेत्यवोचत् ॥ ६२ ॥

६२ उदस्येत्यादि । स भूमिनाथ, तस्या सुरतोपचार, उदस्य–निरस्य, आधिक्यवर्तीं निद्रा दधान इव, तत्साहसोद्वेगवता–तस्या साहस–धृष्टता, 'साहस तु दमो दण्ड ' इत्यमर । तेन जात उद्वेग –परिताप, अस्य अस्तीति । तत्साहसोद्वेगवत्, तेन–तत्साहसोद्वेगवता । मनसा निकाम इत्यवोचत् ॥

इयं हि सर्वावयवाभिरामा
वश्यापि[3] कामं मकरध्वजस्य ।
कथं निकृष्टेऽभिरमेत यद्वा
मोहं विधत्ते विषयाभिलाषः ॥ ६३ ॥

६३ इयमित्यादि । सर्वावयवाभिरामा–सकलाङ्गबन्धुरेय । मकरध्वजस्यापि काम निकाम वश्या–मदनवशीकरणचतुरेति यावत् । निकृष्टे–नीचे पुंसि, कथमभिरमेत । यद्वा । तथाहि विषयाभिलाष मोह विधत्ते ॥

रूपे मनोहारिणि यौवने च
वृथैव पुंसामभिमानबुद्धिः ।
नतभ्रुवां चेतसि चित्तजन्मा
प्रभुर्यदेवेच्छति तत्करोति ॥ ६४ ॥

६४ रूप इत्यादि । मनोहारिणि रूपे, मनोहारिणि यौवने च, पुंसां अभिमानबुद्धि –गर्वबुद्धि, वृथैव–निरर्थका । नतभ्रुवा स्त्रीणा चेतसि, यदीप्सितमस्ति प्रभु चित्तजन्मा तत्करोति ॥

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१ गाढ M, P, Γ, E, Ar   २ उदास्य P, Ar   ३ पश्यामि T
४ निकृष्टेऽपि T, निकृष्टोऽपि P

इयं द्वितीया मम राज्यलक्ष्म्या[1]
यदेवमुच्चैर्व्यभिचारभूमिः ।
कथं च तस्यां चपलप्रकृत्यां
विश्वासमत्यन्तमुपव्रजामि ॥ ६५ ॥

६५. इयमित्यादि । मम राज्यलक्ष्म्याः, इयं द्वितीया–सपत्नी, यद्–यस्मात्कारणात् एवं उच्चैः व्यभिचारभूमिः, चपलप्रकृत्यां तस्यां राज्यलक्ष्म्यां अत्यन्तं विश्वासं कथं उपव्रजामि ॥

तत्कामवश्यं धिगिदं मनो मे
धिग्धिग्विभूतीरसुखप्रचाराः ।
प्रव्रज्यया तां पुनरव्यपाया–
मन्वेषयिष्यामि हि सिद्धिकान्ताम् ॥ ६६ ॥

६६. तदित्यादि । तत्–तस्मात् कारणात्, कामवश्यं इदं मे मनो धिक् । 'हा धिक् समये' (शा. व्या. सू. I. III. 100) त्यादि सूत्रेण धिग्योगे द्वितीया । असुखप्रचाराः–दुःखसञ्चारा, विभूतीः–सम्पदः धिक् । 'धिक् पुनः विशेषखेदोस्ति पुनरप्रथमे खेदे' (?) इत्यमरः । अव्यपायां तां सिद्धिकान्तां–मुक्तिवनितां, प्रव्रज्यया–जिनदीक्षया । 'व्रज्यजः क्यप्' (शा. व्या. सू. IV. IV. 68) इति क्यप्प्रत्ययः । अन्वेषयिष्यामि–गवेषितुमिच्छामि । 'अन्वेषितं गवेषितमन्विष्टं मार्गितं मृगितमि'त्यमरः ॥

इत्थं परामर्शपरैर्विकल्पैः
निर्मील्य नेत्रे नृपतिः शयानः ।
आकर्णितैर्बुद्ध इवोत्थितोऽभू–
त्प्राभातिकैर्मङ्गलगीतनादैः ॥ ६७ ॥

६७. इत्थमित्यादि । इत्थं परामर्शपरैर्विकल्पैः नेत्रे निर्मील्य शयानो नृपतिः आकर्णितैः प्राभातिकैर्मङ्गलगीतनादैः बुद्ध इव उत्थितोऽभूत् ॥

कृत्वा घृतावेक्षणमुच्चकैर्गां
स्पृष्ट्वा भिषग्भिः प्रविचिन्त्य कायम् ।
स नर्मबन्धुः प्रघुणोपविष्टां
देवीं सखीमध्यगतामपश्यत् ॥ ६८ ॥

६८. कृत्वेत्यादि । स राजा घृतावेक्षणं कृत्वा । यदाह वाग्भट्टः—
"प्रातर्घृतावेक्षणमाचचार"

1 °लक्ष्मीः P. 2 यदेव° P. 3. परामर्श T. 4. प्रघणो° P, T, Ar.

इति । गां कपिलां उच्चकैः स्पृष्ट्वा, कार्यं भिषग्भिः चिकित्सकैः, प्रविचिन्त्य प्रविचार्य, प्रकर्षेण विचारणं कारयित्वा, नर्मबन्धुः–क्रीडातत्परः सन् । प्रघुणोपविष्टां–अलिन्दमुपगतां । 'प्रवाणप्रघुणालिन्दा' इत्यमरः । सखीमध्यगतां देवीमपश्यत् ॥

प्रहासगोष्ठीं विरचय्य बुद्ध्या
संक्रीडमानः स तया नरेन्द्रः ।
जघान[1] तस्याः सुकुमारमङ्गं
लीलागृहीतेन नवोत्पलेन ॥ ६९ ॥

६९. प्रहासेत्यादि । स नरेन्द्रः तया देव्या सह संक्रीडमानो भूत्वा प्रहासगोष्ठीं बुद्ध्या विरचय्य–कृत्वा तस्याः सुकुमारमङ्गं लीलागृहीतेन नवोत्पलेन, जघान–ताडयामास॥

[2]तद्वेदनां सोढुमिवाक्षमत्वा–
न्निपातयन्तीं तनुमुर्वरायाम् ।
आश्वासयंश्चन्दनवारिसेकै–
रवोचदेवं कृपयेव भूपः ॥ ७० ॥

७०. तदित्यादि । तद्वेदनां नवोत्पलताडनजनितबाधां, सोढुमक्षमत्वात् तनुमुर्वरायां–भूमौ निपातयन्तीं, भूमिपतितामिति यावत् । एवंविधां अमृतमतीं चन्दनवारिसेकैः–श्रीगन्धोदकसेचनैः, आश्वासयन् भूपः कृपयेव एवमवोचत् ॥

अनेन रन्ध्रेषु रसच्युता ते
कृष्णाननेनाद्य निपीडितायाः ।
दैवेन केनापि परं[3] विदग्धे
निवारितः संनिहितोऽपि मृत्युः ॥ ७१ ॥

७१. अनेनेत्यादि । भो विदग्धे हे चतुरे; रन्ध्रेषु–नालच्छिद्रेषु, रसच्युता सलिलस्राविणा, कृष्णाननेन–नीलाननेन अनेन नवोत्पलेन, अद्य निपीडितायाः, ते तव, संनिहितः मृत्युः, केनापि दैवेन–केनचिद्भाग्येन निवारितः वरं–श्रेष्ठं । ध्वनिस्तु–भो विदग्धे, रात्रौ विशेषेण दग्धे–पुष्टे, रन्ध्रेषु–अङ्गव्रणकिमिपूरितच्छिद्रेषु, रसच्युता–पूयच्युता कृष्णाननेन–मलीमसवदनेन अनेन हस्तिपकेन, अद्य–अधुना, निपीडितायाः ते संनिहितो मृत्युः, अपि केनापि दैवेन–कयाचिद्देवतया, परं–अधिकं निवारितः ॥

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१ वुतोद P. २. This verse is dropped by D. ३ १ वर E, T.

इत्येवमासूचितरात्रिवृत्ता-
माताय वाचं प्रतिबोध्य राज्ञीम् ।
उद्वेगभुग्ना जननीसमीपं
जगाम राजा क्वचिदव्यवस्थः ॥ ७२ ॥

७२. इतीत्यादि । राजा इत्येवमासूचितरात्रिवृत्तां वाचमादाय, राज्ञीं प्रतिबोध्य–ज्ञापयित्वा, उद्वेगभुग्ना–मनोव्यथाबाहुल्येन । 'निन्दा प्रशंसयोर्भूम बाहुल्ये च निगद्यते' इति विश्वप्रकाशः । क्वचित्–कुत्रापि । अव्यवस्थः–अनवतिष्ठमानो भूत्वा; अथवा, अविश्वासयुक्तः सन् । जननीसमीपं–चन्द्रमतीनिकटं जगाम ॥

विनयविनमन्मूर्धानं सा निरीक्ष्य निजात्मजं
विवृतनयनद्वन्द्वेनापातुमिच्छुरिवादरात् ।
निकटनिवृतं मूर्धन्याघ्राय चन्द्रमती तदा
प्रमदमधिकं भेजे भूरिस्नुतोरुपयोधरा ॥ ७३ ॥

७३. विनयेत्यादि । सा चन्द्रमती विनयविनमन्मूर्धानं–विनयेन विनमन्मूर्धानं, विनयेन विनमन् मूर्धा–मस्तकं यस्य सः तथोक्तम् । निजात्मजं–स्वकीय-

प्रम्लायद्वदनाम्बुजे निजवधूदुर्वृत्तचिन्ताभरा–
न्निःश्वस्यायतमुष्णमुष्णमवनीचक्रेश्वरे तस्थुषि ।
इत्थं चन्द्रमती तदेकतनयं मोहादवोचद्वचः
दृप्तारातिविमर्दलब्धविजयश्रीदत्तकीर्तिध्वजम् ॥ ७५ ॥

इति श्रीवादिराजविरचिते यशोधरचरिते महाकाव्ये
द्वितीयः सर्गः ।

७५. प्रम्लायदिति । निजवधूदुर्वृत्तचिन्ताभरात् निजवध्वा दुर्वृत्तं–दुराचरणं, तेन जनितचिन्ता, तस्य भरादतिशयात् प्रम्लायद्वदनाम्बुजे–मन्दप्रकाशवदास्य-कमले, अवनीचक्रेश्वरे–भूवलयवल्लभे यशोधरे । उष्णमुष्णं निःश्वस्य तस्थुषि सति, चन्द्रमती दृप्तारातिविमर्दलब्धविजयश्रीदत्तकीर्तिध्वजं–दृप्ताश्च, ते अरातयश्च, दृप्तारातयः; तेषां विमर्दः–विनाशः, तेन लब्धा–प्राप्ता, विजयश्रीः, तया दत्ता चासौ कीर्तिश्च, तस्याः ध्वजः, तं । एकतनयं मोहाद् वचः इत्थं अवोचत् । इदं वृत्तं शार्दूलविक्रीडितम् ॥

इति श्रीवादिराजकृत–यशोधरमहाकाव्य–टीकायां लक्ष्मणकृतायां द्वितीयसर्गः ॥

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१ तदेक॰ M, P, Ar. २. ॰श्रीदत्त॰ M.

तृतीयः सर्गः

अद्वितीयभुजविक्रम तुभ्यं
शात्रवस्तनय न प्रभवन्ति ।
निःसपत्नमपि राज्यमिदं ते
क्षारवारिपरिधौ वसुधायाम् ॥ १ ॥

राजन्ति रम्या हि वचोविलासा
गुणान्विता हारनिभा बुधानाम् ।
श्रीवादिराजस्य विनिर्गता ये
व्रजन्ति कर्णाभरणत्वमुर्व्याम् ॥

१. अद्वितीयेत्यादि । अद्वितीयभुजविक्रम–तुलारहितबाहुपराक्रम, भो तनय, तुभ्यं भवते, क्षारवारिपरिधौ–लवणोदकपरिवेष्टितायां वसुधायां शात्रवोऽपि यतो न प्रभवन्ति–समर्थो न प्रभवन्ति, ततः ते तव इदं राज्यं, निस्सपत्नं–विपक्षपक्षरहितं । इदं स्वागता वृत्तम् ॥

अर्थिलोकजलदैरनुवेलं
गृह्यते यदपि संस्तुतिगर्जैः ।
अक्षयस्तदपि तावतिथस्ते
वस्तुकोशनिवहार्णव एषः ॥ २ ॥

२. अर्थीत्यादि । भो तनय, ते–तव, एष वस्तुकोशनिवहार्णवः–वस्तूनां वित्तानां कोशः अर्थौघः । 'कोशोऽस्त्री कुड्मले खड्गपिधानेऽर्थौघदिव्ययोः' इत्यमरः । स एवार्णवः–समुद्रः । संस्तुतिगर्जैः–संस्तुतिरेव गर्जः, स्तनितं येषु तैरर्थिलोकजलदैः–याचकजनमेघैः । अनुवेलं–अनवरतं सकलवेलायां चेत्यव्ययीभावसमासः । 'अब्ध्यम्बुविकृतौ वेला कालमर्यादयोरपि' इत्यमरः । गृह्यत इति यावत् । तदपि तावतिथः–तावत्प्रमाणो भूत्वा । अक्षयः–क्षयरहितो वर्तते । 'षुतोरिथुटे'ति सूत्रेणेथट् प्रत्ययः ॥

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१. तावदद' M.

पीवरस्तनभरोद्धृतहाराः
स्मेरचारुवदनाश्च तरुण्यः ।
सन्ति कन्तुरसिकस्य रिरंसोः
स्निग्धदीर्घपरिमुग्धदृशस्ते§ ॥ ३ ॥

३. पीवरेत्यादि । भो तनय, पीवरस्तनभरोद्धृतहाराः-पीवरौ च तौ स्तनौ च तयोः भरः अतिशयः, तेन उद्धृतः हारः यासु ताः । स्मेरचारुवदनाः-स्मेरेण, ईषद्धसनेन चारुवदनाः । स्निग्धदीर्घपरिमुग्धदृशः-स्निग्धे मसृणे 'चिक्कणं मसृणं स्निग्ध' मित्यमरः । दीर्घे-आयने, परिमुग्धे-मनोहरे दृशौ-नयने यासु ताः तरुण्यः । कन्तुरसिकस्य-कामवत् शृङ्गारकलितस्य, रिरंसोः-रन्तुमिच्छुः रिरंसुः, तस्य । ते-तव, सन्ति-विद्यन्ते ॥

¹ग्रन्थसङ्गतनिबन्धनदक्षाः
रूढकर्मविषयो दृढभक्त्या ।
चिन्तयन्ति भिषजस्तव कार्यं
दुष्टवैद्यगजकेसरिणस्ते ॥ ४ ॥

४. ग्रन्थेत्यादि । भो तनय, ग्रन्थसङ्गतनिबन्धनदक्षाः-ग्रन्था वैद्यशास्त्राणि तेषां सङ्गतं मनोहरं, 'सङ्गतं हृदयंगम' मित्यमरः । निबन्धनं-व्याख्यानं, तेन दक्षाः-रूढकर्मविषयः, रूढः प्रसिद्धः । चिकित्सा कर्मविधिर्येषु ते । दुष्टवैद्यगजकेसरिणः-दुष्टा-दुग्धहस्ताः ते एव वैद्याः-दुष्टवैद्याः, ते एव गजाः, तेषां केसरिणः । ते-प्रसिद्धाः, भिषजः-चिकित्सकाः दृढभक्त्या चिन्तयन्ति-विचारयन्ति ॥

²हृद्यवाद्यमृदुमेदुरनादै-
र्गायकी³जनमनोहरगीतैः ।
नर्तकीसरसनर्तनकेली-
लीलया वससि चान्यविनोदैः ॥ ५ ॥

५. हृद्यवाद्येत्यादि । भो तनय, हृद्यवाद्यमृदुमेदुरनादैः-हृद्यं च तत् वाद्यं च, तस्य मृदु-मार्दवं, मेदुरः-सान्द्रः, स्निग्धः 'सान्द्रस्निग्धस्तु मेदुरः' इत्यमरः । नादः-ध्वनिः, येषु तानि, तैः । गायकीजनमनोहरगीतैः, नर्तकीसरसनर्तनकेली-लीलया-नर्तकीनां सरसनर्तनं सानुरागनर्तनं तस्य केली-क्रीडा, तस्यां । लीला-विलासः 'लीला-विलासक्रिययो'रित्यमरः । तया अन्यविनोदैश्च वससि-तिष्ठसि ॥

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§ The following four verses are dropped in P.

१. The number of this verse is 4 in A, M & E; but 5 in G, and Ar; 6 in T, H.

२. The number of this verse is 5 in M, H; but 4 in F, T; 6 in G, Ar; and 8 in A. ३. गायका° A.

(a) सावलेपकृतिविवेचनशक्तै-
सूक्तिसारसरलामृतवाग्भिः ।
त्वं विनोदसुखमृच्छसि गोष्ठ्यां
वस्तुवर्णकविताचतुरस्रैः ॥ ६ ॥

६ (a) सावलेपेत्यादि । भो तनय, गोष्ठ्या सभायां । 'समज्या परिषद्गोष्ठी सभे'त्यमर. । अवलेपो गर्व. । 'गर्वावलेपो मानश्चे'ति विश्व. । अवलेपेन सहिता सावलेपा–गर्विता तेषां विवेचन, पृथक्करण, तस्मिन् । शक्ता.–समर्था., तैः सूक्तिसारसरलामृतवाग्भि – सूक्तिषु सार, सरल–सर्वसुलभममृत–पीयूष सूक्तिसार-सरलामृतरूप, तेन उपयुता वाक् एषां ते, तै । वस्तुवर्गकविताचतुरस्रै –यथाव-द्वस्तुकथनं वस्तुकम् । उपमोत्प्रेक्षादिनिर्गमनाङ्किता कविता कवितैव वर्णकम् । तासु वस्तुवर्गकवितासु । चतुरस्रै प्रौढै. साक् । 'त्रिचतुरोपचतुराचतुरविचतुरसुचतुर-सुप्रातसुश्वसुदिवशारिकुक्षा ' (शा. व्या सू II 1 190) इति सूत्रेण चतुरस्रशब्दस्य प्रौढत्वमुक्त । विनोदसुख–क्रीडासुख, ऋच्छसि–गच्छसि ।

(b)[२] प्रौढसाधुवचनैर्गमकै पद-
तर्कपण्डुरसबुधैर्हृढवादे ।
त्व विनोदसुखमृच्छसि गोष्ठ्या
वस्तुवर्णकविताचतुरस्रै ॥ ६ ॥

६ (b) पाठान्तरमस्ति । प्रौढेत्यादि–भो तनय, त्व गोष्ठ्या–सभाया-वस्तुवर्गकविताचतुरस्रै.–वस्तुकवर्णककविताचतुरस्रै. कविभि. । गमकै.–गमकिभि,

१ (a) Found as verse No. 4 in Ar and G, as No 5 in E, A, and as No 7 in T, but dropped by all the other Mss But M reads this as follows:—

प्रौढसाधुवचनै गमकै स्वै
सर्वलोकविदिताखिलवादे ।
सर्वशास्त्रकलया गुरुरूपै
प्रौढसाधुवचनामृतसारे ॥

२ (b) is the alternate reading of 6 (a) noted by Laksmana, the commentator It is found as No. 5 in T, A, as No 7 in G, Ar, and I. But M. reads the first line differently —

वादिभिस्त्वमनिशं सुखमेषि

T has an additional verse सर्वलोक .supported only by H, after this.

वाचकचतुरैः अक्षरिकादिभिः। दृढवादैः, गाढं यथा भवति तथा स्वीकृतमतनिर्वाहकैः, षट्तर्कषण्मुखबुधैः। षट्तर्काः-सांख्यचार्वाकमीमांसकभाट्टप्राभाकरार्हतमतेषु यानि सम्यगनुभवसाधनशास्त्राणि तेषु, षण्मुखबुधैः स्कन्दसदृशकोविदैः। 'कार्तिकेयो महासेनः शरजन्मा षडाननः' इत्यमरः। प्रौढसाधुवचनैः प्रौढं-मनोहरं, साधु सत्यस्वरूपं वचनं येषां तैः, वाग्मिभिः सार्धं विनोदसुखं कच्छसि-क्रीडासुखं यासि॥

तव किमङ्ग वदनाम्बुरुहे[1] ते
म्लानभावमवलोक्य दिनादौ।
मुक्तहर्षमधुना मम वत्स
क्षारदग्धमिव सीदति चेतः॥ ७॥

७. तदित्यादि। तत्-तस्मात्कारणात्, भो-अङ्ग, तनूज, तव वदनाम्बुरुहे दिनादौ म्लानभावमवलोक्य, भो वत्स, मुक्तहर्षं मम चेतः क्षारदग्धमिव सीदति-क्लेशं गच्छति॥

इत्युवाच[1] जननीमथ राजा
देवराजसदृशो विभवेन।
आशिषा चिरकृतंभरया ते
सर्वमेव मम देवि सुभद्रम्॥ ८॥

८. इतीत्यादि। अथशब्दः प्रश्ने वर्तते। विभवेन देवराजसदृशो राजा भो देवि-भो मातः, ते कृतभरया-सत्यवहेन, मेघर्त खचिते (?) कृतशब्दात्परोऽमागमः। आशिषा-आशीर्वादेन मम सर्वमेव चिरं सुभद्रं-सुमङ्गलमिति जननीमुवाच॥

किं तु कान्तिरवमुच्य मृगाङ्कं
बिभ्रतं कुवलयोर्जितलक्ष्मीम्।
व्यक्तमद्य तु मया निशि दृष्टा
देवि सङ्गमकरी तिमिरेण॥ ९॥

९. किमित्यादि। भो देवि, हे मातः, किंतु विशेषोऽस्ति। कान्तिः-नयनबन्धुरा शोभा। कुवलयोर्जितलक्ष्मीं कुमुदविकसनोल्लसितलक्ष्मीं राकां, कोः-पृथिव्याः, वलयं-मण्डलं, तस्योर्जितलक्ष्मीं-श्रेष्ठश्रियं बिभ्रतं-दधानं, मृगाङ्कं-चन्द्रमसं, अवमुच्य-त्यक्त्वा, तिमिरेण सङ्गमकरी-संयोगं कुर्वतीति। व्यक्त अद्य निशि-रात्रौ मया दृष्टा॥

१. °रुहे P. The number of this verse is 8 in G and 10 in A.

२. The number of this verse is 10 in T, 9 in M, and 5 in P. This variation is kept up till the end of the canto.

तादृशं तु सकृदप्युपलब्धं
जन्मनीह न मया स्वपतापि ।
तत्पुनर्मनसि कीलितमुच्चै-
र्दुःसहं वितनुते मम दुःखम् ॥ १० ॥

१०. तादृशमित्यादि । इह जन्मनि स्वपता मयापि तादृशं तु सकृदपि-कदाचिदपि, नोपलब्धं; पुनर्मनसि कीलितमुच्चैर्दुःसहं दुःखं वितनुते—करोति ॥

तस्य तत्तु वचनं निजनारी-
दुश्चरित्रपिशुनं क्षितिभर्तुः ।
स्वप्नमेव परिभाव्य विमूढा
संभ्रमादिदमवोचत माता ॥ ११ ॥

११. तस्येत्यादि । निजभर्तुः स्वकीयजनपोषकस्य । 'स्वके नित्ये निजं त्रिपु' इत्यमरः । तस्य—यशोधरस्य, निजनारीदुश्चरित्रपिशुनं-स्वकीयभार्यादुराचरणसूचकं, तद्वचनं तु विमूढा माता चन्द्रमती, स्वप्नमेव परिभाव्य संभ्रमादिदं अवोचत ॥

अत्र[1] वत्स वितनु प्रतिकारं
स्वप्नदर्शनमिदं खलु दुष्टम् ।
चण्डिका सपदि पूजयितव्या
सा हि विघ्नशमनी परितुष्टा ॥ १२ ॥

१२. अत्रेत्यादि । अत्रास्मिन् स्वप्ने प्रतिकारं वितनु-कुरु, इदं स्वप्नदर्शनं दुष्टं खलु; चण्डिका—चण्डमारी, सपदि पूजयितव्या । परितुष्टा सा विघ्नशमनी हि ॥

आविकं तनय घातय सद्य-
स्तद्गृहे तव भुजासिमुखेन ।
सा तु[2] तेन बलिना परितृप्ता[3]
स्वप्नदोषमचिरेण निहन्ति ॥ १३ ॥

१३. आविकमित्यादि । भो तनय, तद्गृहे चण्डमारीसद्मनि, तव भुजासिमुखेन—करकलितखड्गमुखेन, "भुजो बाहौ भुजः करे" इति नागवर्मा । आविकं—अवीनां वृन्दं, मेषाणां सन्दोहं । 'अवयः शैलमेषार्काः' इत्यमरः । 'तेन दीव्यति संसृष्टमिति' (का. रू. under I. ५०४) सूत्रेणेकण् प्रत्ययः । घातय-यज हि । तेन बलिना पूजय । सद्यः परितृप्ताऽचिरेण—झटिति स्वप्नदोषं निहन्ति ॥

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१. तत्र A. २. च M, P, Ar. ३. परितुष्टा P.

इत्यवोचत नृपस्तु पिधाय
श्रोत्ररन्ध्रयुगल स कृपालु ।
देवि किं पुनरिदं तव युक्तं
वक्तुमित्थमविचारमधर्म्यम् ॥ १४ ॥

१४ इतीत्यादि । कृपालु स नृपस्तु श्रोत्ररन्ध्रयुगल–श्रोत्रयो कर्णयो रन्ध्रे–सुषिरे, तयो युगल–यमल कराभ्या पिधाय–तिरोधाय, इत्यवोचत–देवि हे मात., अविचार–विचाररहित, अधर्म्य–धर्मादतिक्रान्त । 'धर्मपथ्यर्थन्यायादनपेत' इत्यर्थे यप्रत्यय । इद प्राणिहिंसनमित्थ सद्य पुनर्वक्तु तव युक्त योग्य किम् ।

मानवस्य खलु जीवितमद्य-
श्वीनमस्य तु कृते तनुघाते ।
दुःखमात्मनि सुदुर्धरमार्ध्वे[1]-
दैहिकं[2] कथमिवोपनयेयम् ॥ १५ ॥

१५ मानवस्येत्यादि । मानवस्य जीवित जीवन अद्यश्वीन–अद्य वा श्वो वा नश्येत् । 'ह्यो गतेऽनागतेऽह्नि श्व ' इत्यमर । 'तु स्याद्भेदेऽवधारणे' इत्यमर । अस्य जीवनस्य कृते निमित्त 'कृत (?) कार्य च निमित्ते च' इति **ध्वनिमञ्जरी** । तनुघाते सति । 'तनु स्त्रिया शरीरे ना पेलवे जीवने वने' इति विश्व । और्ध्वदेहिक–परलोकजनितदेहलग्न । 'ऊर्ध्वाद्धमदेहान्मक्रोर्ध्वस्यैकेषामि'ति (शा ब्या सू III, 65) और्ध्वदेहिकपदसिद्धि । आत्मनि सुदुर्धर दुःख कथमिव उपनयेयम् । णीञ् प्रापणे इति धातोर्लिङ् परस्मैपदोत्तमपुरुषैकवचनम् ॥

प्रत्ययस्तु सुदृढो[3] जिनधर्मे
मत्कुलक्रमभुवा हि नृपाणाम् ।
तत्र हिंसनमतीव हि निन्द्य
नारकादिभवदुःखनिमित्तम् ॥ १६ ॥

१६ प्रत्ययेत्यादि । मत्कुलक्रमभुवां–मम कुल मत्कुल, मत्कुल क्रमभुवा–अनुक्रमेण सञ्जाताना नृपाणा जिनधर्मे प्रत्यय –विश्वास, 'प्रत्ययोऽधीनशपथ ज्ञानविश्वासहेतुषु' इत्यमर । सुदृढ –अतीव गाढ भवति । तत्प्रसूतेषु राजसु, नारकादिभवदुःखनिमित्त हिंसनमतीव निन्द्य हि ॥

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१ 'मूर्ध्वे P २ दैहिक P ३ सुदृढे M

पुत्रवत्सलतया पुनरेवं
देवि मा स्म वचनं मयि वादीः ।
इत्यनेन वचनेन सकोपा[1]
चन्द्रमत्यथ पुनस्तमवादीत् ॥ १७ ॥

१७. पुत्र इत्यादि । भो देवि, हे मातः । पुत्रवत्सलतया पुनरेवं वचन मयि, मा स्म वादीः-मा स्म वोचः । इति-यशोधरेण यदुक्तं तेनानेन वचनेन सकोपा चन्द्रमती, अथानन्तरं तमवादीत् ॥

अस्तु मद्वचनलङ्घनमेत-
दस्तु ते मतमहिंसनमर्घ्यम् ।
अन्यथा तनय तर्पय देवी
शालिपिष्टमयकुक्कुटहत्या ॥ १८ ॥

१८. अस्त्वित्यादि । भो तनय, एतत्-मम, वचनलङ्घनमस्तु-भवतु । अहिंसनं ते मतं अर्घ्यमस्तु-पूज्य भवतु । अन्यथा-अन्येन प्रकारेण, शालिपिष्टमयकुक्कुटहत्या-शालिपिष्टेन कृतकुक्कुटहननेन । 'गोव्रीहेः शकृत्पुरोडाशे' (शा. व्या. सू. II iv 165) इति सूत्रेण कृतार्थे मयट् । देवीं तर्पय चण्डमारीं परितोषय ॥

इत्यनुक्षणमुदीरितवाचो
मातुराग्रहमवेत्य स दध्यौ ।
अन्यदुक्तमिदमन्यदिदानी-
मागतं तदिह[2] किं[3] करवाणि ॥ १९ ॥

१९ इतीत्यादि । इति अनुक्षण-क्षणे क्षणे, उदीरितवाचः-उदीरितवाक् यस्याः सा मातुः, आग्रहमवेत्य स राजा दध्यौ-चिन्तयति स्म । यथाह चाणक्यः-
'वञ्चनं चाभिमान च मतिमान् न प्रकाशयेत् ।'
इति । मयेदमन्यदुक्त इदानीमन्यदागतं । इह तत्कि करवाणि-करिष्यामि ॥

मातुरुक्तमवमन्तुमयुक्तं
कुत्सितस्तनुमतामपि[4] घातः ।
हन्त केन विधिना मम चित्तं[5]
सङ्कटे निपतितं पुनरस्मिन्[6] ॥ २० ॥

२०. मातुरित्यादि । मातुरुक्तमवमन्तुमयुक्त, तनुमतां-प्राणिनां, घातोऽपि वधस्तु कुत्सितः । मम चित्तं केन विधिना-दैवेन, 'विधिर्विधाने दैवेऽपी'त्यमरः ।

१ सरोषा M २ किमिह P, M ३ तत् P, M ४ तनुभृतामपि P, T, Ar ५ पुनरस्मिन् P, M, Ai ६. मम चतः P, मम चित्त M

अस्मिन् सङ्कटे–सम्बाधे, । 'सङ्कट ना तु सम्बाध' इत्यमर । पुनर्निपतित, हन्त–बत । 'हन्त हर्षऽनुकम्पाया' इत्यमर ॥

चेतनप्रतिकृतावपि हिंसा
कल्पिता भवति चेतन एव ।
आस्रवो यदभिसधिविशेषै[1]
कर्मणामभिमतो[2] मुनिमुख्ये ॥ २१ ॥

२१ चेतनेत्यादि । यस्मात्, यदभिसन्धिविशेषै –यस्मिन् अभिसन्धि रभिप्राय तस्य विशेषै, कर्मणामास्रव –आगमनमिति, मुनिमुख्ये गणधर, अभिमतोऽङ्गीकृत । तस्मात् चेतनप्रतिकृतौ–जीवस्य प्रतिनिधौ, कल्पिता हिंसापि, चेतन एव–प्राणिन्येव कल्पिता भवति ॥

इत्यनुस्मृतविवेकरसाऽपि
प्रेरित[3] सपदि मातरि भक्त्या ।
अम्बया सह महीपतिरुच्चै-
श्चण्डिकागृहमयाच्चयहीन[4] ॥ २२ ॥

२२ इतीत्यादि । इत्यनुस्मृतविवेकरसोऽपि मातरि भक्त्या सपदि प्रेरितो महीपति उच्चै, नयहीनो भूत्वा, अम्बया सह–मात्रा साक, चण्डिकागृह–चण्डमारीसदन अयादगमत् ॥

अष्टमीदिवसमङ्गलवारे
शुद्धभाजि सुतरामिषमासे ।
त्रि प्रदक्षिणकृतो[5] नरनाथ-
श्चण्डिकामनमदानतमौलि ॥ २३ ॥

२३ अष्टमीत्यादि । अष्टमीदिवसमङ्गलवारे । शुद्धभाजि–शुक्लपक्षभाजि, इषमासे–आश्वयुजमासे, 'स्यादाश्विन इषोऽपि' इत्यमर । नरनाथ चण्डिका त्रि प्रदक्षिण कृत सन्, आनतमौलि –आनतमस्तक भूत्वा । 'चूडा किरीट केशाश्च सयता मौलयस्त्रय ' इत्यमर । अनमत् चण्डिकामनसीत् ॥

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१ विशेष P Ar २ मभिहितो T ३ रम्भिरा P ४ शुद्धि P
५ °कृतो P

तत्र कृत्रिममसौ कृकवाकुं
चित्रसौष्ठवनिवासितदेवम् ।
देवि तृप्य बलिरेष तवेति
व्याजघान निजखड्गमुखेन ॥ २४ ॥

२४ तत्रेत्यादि । तत्र चण्डिकासद्मनि असौ राजा चित्रसौष्ठवनिवासित-देवं–चित्रस्य सौष्ठवे–रम्यत्वे, निवासितदेवं–निवासीभूतग्रहं, कृत्रिम । 'ड्वितोऽथुक्त्री' (शा व्या सू IV iv 57) इति सूत्रेण क्रिमः । कृकवाकुं–शालिपिष्टविरचितताम्रचूड । 'कृकवाकु. ताम्रचूड. कुक्कुटश्चरणायुधः' इत्यमरः । देवि–भो चण्डमारि, तव एष बलिरयं, तृप्य इति–सतृप्ता भवेति । निजखड्गमुखेन व्याजघान–मस्तकं कण्ठाद् व्यतिरिक्तमकरोत् इति भावः ॥

किञ्चिदन्तरमुदीरितनादं
लूनमस्तकमवेक्ष्य पतन्तम् ।
खड्गमुष्टिमवमुच्य शुशोच
क्लेशकृत् खलु सतामविवेक. ॥ २५ ॥

२५ किञ्चिदित्यादि । किञ्चिदन्तर–कियद्दूर उदीरितनाद–उच्चारित-निनदं, लूनमस्तक–कबन्धरूपं पतन्त पतत्रिणं ताम्रचूडं । 'पतत्रिपत्रिपतगपतत्पत्ररथाण्डजा.' इत्यमर । अवेक्ष्य राजा । खड्गमुष्टि । मुष्टौ स्थितखड्गं । 'काला-कृतिसुखादिभ्यो वा' (शा व्या सू II i 112) इति सूत्रेण खड्गस्य पूर्वनिपातः । अवमुच्य–त्यक्त्वा । शुशोच–शोकं कृतवान् । तथा हि–सतां अविवेकः–आत्म-विचाररहितत्वं । 'विवेक. पृथगात्मते'त्यमर. । क्लेशकृत् खलु–मनोव्यथां विदधाति ननु ॥

हा हतोऽस्मि सुदृशामृतमत्या
हा हतोऽस्मि विनयेन जनन्या[1] ।
हा गतोऽस्मि नरके चिरवासं
हा गतोऽस्मि भवबन्धमजय्यम्[2] ॥ २६ ॥

२६ हा हत इत्यादि । अमृतमत्या, सुदृशा–वनितया हतोऽस्मि हा, जनन्या. विनयेन हतोऽस्मि हा, 'हाहहेत्यद्भुते खेदे' त्यमरः । नरके चिरवासं हतो गतोऽस्मि । 'हन हिंसागत्यो'रिति धातोर्गत्यर्था विद्यते । अजय्यं जेतु-मशक्यं । भवबन्धं संसारबन्धनं । गतोऽस्मि हा ॥

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[1] हतोऽस्म्यवनय निजजनन्या P [2] 'भनयम् P

कृत्रिमः क्व पुनरेष पतत्री
क्वासिघातपरिदेवनशब्दः ।
हन्त दुर्गतिवधूरमुना मां
छद्मना नियतमाह्वयतीव ॥ २७ ॥

२७. कृत्रिम इत्यादि । कृत्रिमः एषः पतत्री क्व, असिघातपरिदेवनशब्दः क्व, खड्गत्रिदलनमस्तकरोदननिनदः क्व, हन्त-बत, दुर्गतिवधूः-नरकवनिता अमुना, छद्मना-कृत्रिमपतत्रिनिनदव्याजेन मामाह्वयतीव ॥

भावयन्निति[1] परिप्लुतनेत्रो
राजमन्दिरमवाप्य नरेन्द्रः ॥
भोगनि स्पृहमतिर्निजपुत्रे
निर्मुमोच पृथिवीपतिलक्ष्मीम् ॥ २८ ॥

२८. भावयन्नित्यादि । इति भावयन्-चिन्तयन्, परिप्लुतनेत्रः-अश्रुमिश्रितनेत्रः, नरेन्द्रः-राजा, मन्दिरमवाप्य, भोगनि.स्पृहमतिः भूत्वा, पृथिवीपतिलक्ष्मीं निजपुत्रे यशोमतौ निर्मुमोच-स्वतनुजाय राज्यं दत्तवानिति यावत् ॥

तं तपस्यभिमुखं नरपालं
बन्धकी[3] वचनमेतदवोचत् ।
आर्यपुत्र परिहृत्य[4] भवन्तं
क्व पुनर्मम गृहे परितोषः ॥ २९ ॥

२९. तमित्यादि । बन्धकी-अमृतमती, तपस्यभिमुखं तं नरपालं एतद्वचनमवोचत्-भो आर्यपुत्र-वल्लभ, भवन्तं-त्वा, परिहृत्य, पुनर्मम गृहे-राजमन्दिरे, परितोषः क्वः ॥

अद्य ते सुतवरं नवराजं
स्थापयन्[5] नृप यशोमतिमुर्व्याम् ।
मद्गृहेऽमृतमवाश्य वनान्तं
गन्तुमर्हसि मया सह पश्चात् ॥ ३० ॥

३०. अद्येत्यादि । भो नृप, अद्य ते-तव, सुतवरं नवराजं यशोमतिमुर्व्यां स्थापयन्, मद्गृहेऽमृतमवाश्य-'अमृतं दिवि से मोक्षे यज्ञशेषे महाशने, आहारे

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[1] नियति M. [2] शोचयन्निति P. [3] बन्धुको P. [4] परिमुच्य P, Ar. [5] तोषयन् P.

सलिले...' इति व्याडिः । आहारं भुक्त्वा पश्चान्मया सह वनान्तं–तपोवनमध्यं । 'अन्तो नाशे मध्यभागे मृत्यौ ग्रामान्तरे पुमान्' इति विश्वः । गन्तुमर्हसि–प्रयातुं समर्थोऽसि ॥

> अन्तरङ्गमवयन्नपि तस्याः
> सद्म भोक्तुमगमत् स जनन्या ।
> देहिनामुपगते हि विनाशे
> दुर्नयोऽपि सुनयः प्रतिभाति ॥ ३१ ॥

३१. अन्तरङ्गमित्यादि । स राजा । तस्याः वन्यस्याः अन्तरङ्गं–हृदयं । 'अन्तरङ्गं तु हृदयं चेतोऽन्तःकरणं मनः' इति विश्वः । अवयन्–जानन्नपि, जनन्या सह–चन्द्रमत्याः साकं, अमृतमत्याः सद्म भोक्तुं अगमत्–अगच्छत् । तथाहि–विनाशे उपगते सति देहिनां जनानां दुर्नयोऽपि दुर्नीतिरपि, सुनयः प्रतिभाति–प्रकाशते ॥

> तावुभावपि तयोपनिबद्धै–
> र्मोदकैर्विषमयैर्मधुदिग्धैः ।
> जीवितात्ययमवापतुरार्त–
> ध्यायिनौ रुचिवशादतिजग्धैः ॥ ३२ ॥

३२. तावित्यादि । आर्तध्यायिनौ तौ उभौ अपि, तया उपनिबद्धैः अमृतमत्या विरचितैः, मृदुदिग्धैः–मृदुना लेपितैः, रुचिवशादतिजग्धैः–स्वादुवशादतिचर्वितैः मोदकैः–लड्डुकैः जीवितात्ययं–मरणमवापतुः; अगमताम् ॥

> विन्ध्यनामनि गिरौ स[2] मयूरी–
> गर्भवासमगमन्नरपालः ।
> पालयन्त्यपसृतं पुनरण्डं
> दण्डकेन[3] शिखिनी विनिजघ्ने ॥ ३३ ॥

३३. विन्ध्येत्यादि । स नरपालः विन्ध्यनामनि गिरौ मयूरीगर्भवासमगमत् । तत्र मृगयार्थं गतेन किरातेन अपसृतं–गर्भान्निर्गतं । अण्डं पालयन्ती, शिखिनी–मयूरी विनिजघ्ने–निहता ॥

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१. 'र्मद्गुरै' Ar. २. विन्ध्यनामनिगिरिदाम M. ३. कण्टकेन T.

लुब्धकस्तु कृपयोद्धृतमण्ड
वर्धयति स[1] दिदेश पुलिन्द्यै[2] ।
वर्धित स[3] च तया पुनरासी
न्नृत्यवर्तुलितरम्यकलाप ॥ ३४ ॥

३४ लुब्धक इत्यादि । लुब्धकस्तु कृपयोद्धृतमण्ड अण्डक । एतत्र पुसकम् । 'सुमुखि तव माक्तिकमिद नासाभरण विराजते वदने । अण्डमिव पुण्डरीके निक्षिप्त राजहसेन निरत् । वर्धयेति । रक्षेनि । पुलिन्द्यै–स्वभार्यायै दिदेश–दत्तवान् । 'पुलिन्द शबरो दस्यु लुब्धक' इति विश्व । तया पुलिन्द्या तु वर्धित स मयूरीपोत पुन नृत्यवर्तुलितरम्यकलाप – नृत्ये नर्तने, वर्तुलित –वलयीभूत , रम्यकलाप –मनोहरवर्ह आसीत् । 'कलापो भूषणे वर्हे तूणीरे' इत्यमर ॥

चन्द्रमत्यपि मृता करहाट
कुक्कुर पुरवरे परिजज्ञे ।
आसदत्पुनरुपायनभूतो
तावुभावपि यशोमतिभूप ॥ ३५ ॥

३५ चन्द्रमतीत्यादि । मृता–परासु , चन्द्रमती अपि हन्त 'गर्हासमुच्चयप्रश्नशङ्कासम्भावनास्वपि' इत्यमर । करहाट इति देशे, करहाटनामधेयपुरवरे, श्रेष्ठनगरे, कुक्कुर परिजज्ञे–रात्रिजागर समजनि । 'कुक्कुरो रात्रिजागर' इति धनजय । यशोमतिभूप तौ उभा अपि मयूरकुक्कुरौ उपायनभूतौ पुन आसदत्–अगमत् ॥

तत्र[6] तो सकलभूतलराज्य
दीर्घमन्वभवता जनहर्म्ये[7] ।
तत्र विड्किमिकुलाशनकष्ट
दुर्जयो जगति कर्मविपाक ॥ ३६ ॥

३६ तत्रेत्यादि । तत्रोज्जयिन्या पुरीजनहर्म्ये तौ मयूररात्रिजागरौ, सकलभूतलराज्यसञ्जातसुख, दीर्घ–चिरतर, अन्वभवताम् । तत्र–पुरे, विड्किमि

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१ सि M २ पुर ञ्चै M ३ तु M P, Ar ४ स M P Ar
५ यशोधर T ६ यत्र T ७ This line is read as *c* and *c* in the text read as *b* in M, P, and Ar

कुलाशनकष्टं-विट् शकृत्, क्रिमयः-स्त्रसाः, तेषां कुलं-समूहाङ्कितं, अशनकष्टं-कष्टाशनं । राजदन्तादिपूर्वनिपातः । यदाह माघः—

> "त्वयि भक्तिमता न सत्कृतः
> कुरुराजा गुरुरेव चेदिपः ।
> प्रियमांसमृगाधिपोज्झितः
> किमवद्यः करिकुम्भजो मणिः ॥" [शिशुपालवध, XVI. 45]

इति । दीर्घमन्वभवताम् । तथा हि—जगति कर्मविपाकः दुर्जयो हि ॥

> एकदाथं स निरीक्ष्य निजस्त्रीं
> जारभोगसहितां निजहर्म्ये ।
> जारचक्षुरुदितस्मृतिरुष्ट-
> श्चञ्चुवृक्णमकरोदथ केकी ॥ ३७ ॥

३७. एकदेत्यादि । एकदा-एकस्मिन् दिवसे, मणिहर्म्ये, स केकी-मयूरः, अथ-अनन्तरं उदितस्मृतिरुष्टः-सञ्जातस्मरणेन कुपितो भूत्वा, जातिस्मरो भूतत्वात् कोपयोग्यः । जारचक्षु-हस्तिपकनयनं, चञ्चुवृक्णं त्रोट्या छिन्नमकरोत् । 'चञ्चु-स्त्रोटिरुभे स्त्रिया'मित्यमरः ॥

> मस्तके विदलितोऽमृतमत्या
> सव्ययः स निपपात धरिञ्याम् ।
> तं निगृह्य विचचर्व स तु श्वा
> पूर्वजन्मनि तु चन्द्रमती या ॥ ३८ ॥

३८. मस्तक इत्यादि । अमृतमत्या स्वकरतलेन मस्तके विदलितः स केकी सव्ययो भूत्वा, धरिञ्यां पपात । पूर्वजन्मनि-गतभवे या चन्द्रमती समजनि । इदानीं चन्द्रमतीचरः स श्वा तं मयूरं, निगृह्य-निगृहीत्वा चचर्व-चर्वितवान्, भक्षणमकृतेति यावत् । 'चमु अदने' इति धातुः ॥

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१. एकदा तु T, M, P, E, Ar. २. निरूप्य P. ३. मणि° P, Ar. ४. *c* and *d* become *d* and *c* respectively in M, P, and Ar. ५. °विद° P. ६. °दिवि P.

त पुन' प्रियमयूरविघात
भूपतिस्तु नितरांमसहिष्णु' ।
रात्रिजागरममारयदुच्चै-
रक्षदेवनकृता फल्केन ॥ ३९ ॥

३९ तमित्यादि । भूपतिस्तु प्रियमयूरविघात, रात्रिजागर श्वान, पुन –
नितरा असहिष्णु । अक्षदेवनकृता–'अक्षस्तुपे रथाङ्गे स्यात् क्रीडाया साधने
पुमान्' इति विश्वप्रकाश । अक्षाभ्या दीव्यतीति अक्षदेवन, तदर्थं करोतीति
कृत । तेन–अक्षदेवनकृता, फल्केन उच्चै अमारयत् । 'आशीरथतन्योश्च मृङ्गी'(?)
त्यात्मनेपद करणीय, किंतु चुरादिपठितत्वात् परस्मैपद, लङ्, मारितवान् ॥

तौ पुनर्नरपतिर्विगतासू
वीक्ष्य शोकमधिक प्रतिभेजे ।
आश्रितेषु हि कृपाबहुलत्वात्
क्षुद्रता न गणयन्ति महान्त[1] ॥ ४० ॥

४० तावित्यादि । पुनर्नरपति विगतासू–त्यक्तजीविकामयूररात्रिजागरौ
वीक्ष्य, अधिक शोक तौ प्रतिभेजे–स्वीकृतवान् । तथा हि महान्त आश्रितेषु
कृपाबहुलत्वात् क्षुद्रतां न गणयन्ति ॥

कानने पृथुनि विन्ध्यसमीपे
हस्तिसिंहशरभादिनिवासे ।
तीक्ष्णकण्टकशिख' शल्लोऽभू-
ज्जीवितात्ययगत' शितिकण्ठ ॥ ४१ ॥

४१ कानन इत्यादि । जीवितात्ययगत –परासु, शितिकण्ठ –मयूर ।
हस्तिसिंहशरभादिनिवासे–हस्तिनश्च, सिंहाश्च, शरभाश्च परस्परविरोधिन ते
आदिर्येषां ते, हस्तिसिंहशरभादय, तेषा निवास यत्र, तस्मिन् । पृथुनि वि॰ य
समीपे कानने । तीष्णकण्टकशिख –तिग्मसूचीसदृशकण्टकाग्र । 'सूच्यग्र क्षुद्र-
शत्रौ च रोमहर्षे च कण्टक' इत्यमर । शलल –शल्यमृगोऽभूत् । 'श्वाविन्तु
शल्यस्तल्लोम्नि शल्ली शलल शल–' इत्यमर ।

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[1] मुनरा' P, Ar [2] T reads *dd* as *cd*

सोऽपि कृष्णभुजगोऽजनि तस्मि-
ञ्जीवितस्य विलये मृगदश ।
त कदाचिद्वत्य[1] जघान
प्राच्यवैरकुपित शलल्लोऽसौ ॥ ४१ ॥

४२ कोऽपीत्यादि । सोऽपि मृगदश –कुक्कुर , जीवितस्य विलये जीवनस्य विनाशे, तस्मिन् विन्ध्यसमीपे वने कृष्णभुजगोऽजनि । तत्रासौ शलल प्राच्यवैर कुपित , प्रागभव प्राच्यम् । ‘ दिगाद्यङ्गा शाथ ’ (?) इति सूत्रेण भवार्थे यप्रत्यय । प्राच्य च तत् वैर च प्राच्यवैर तेन कुपितो भूत्वा, कदाचिज्जातु त कृष्णभुजगम वहत्य, वैरीति ज्ञात्वा वा, ग त्रा वा, जघान–चचर्व । “ धात्वर्थ बाधते कश्चित् कश्चित्तमनुवर्तते ” इति ॥

त च कृष्णभुजगाशनतृप्त
गन्तुमिच्छुमथ शल्यकमुग्रम् ।
सत्वरं तु परिहृत्य[2] जघान
क्षुत्प्रवेशविकृतश्च तरक्षु ॥ ४३ ॥

४३ तमित्यादि । कृष्णभुजगाशनतृप्त कृष्णश्चासौ भुजगश्च कृष्णभुजग , तमश्नातीति कृष्णभुजगाशन, तेन तृप्त साहित्य प्राप्तम् । गन्तुमिच्छु उग्रक शल्यम् । अथ क्षुत्प्रवेगविकृत –क्षुध–क्षुधाया , प्रवेग –बाहुल्यम् । ‘ प्रवेग पृथुतूर्णयो ’ इति विश्व । ‘ स्त्री क्षत् क्षुताक्षुत नातु क्षव ’ इति विश्व । तेन विकृत । नम्रीभूत शरीर । तरक्षुश्च । ‘ तरक्षुस्तु मृगादन ’ इत्यमर । स शल्यक परिहृत्य–पत्वा जघान ॥

शल्यक पुनरभूदधिशिप्र
लोहिताक्ष इति[3] मत्स्यविशेष ।
तीव्रकृष्णभुजगश्च बभूव
क्रूरकर्मरमिक शिशुमार ॥ ४४ ॥

४४ शल्यक इत्यादि । पुन शल्यक मरण प्राप्त । शलल अधिशिप्र–शिप्रानामधेयनद्या । ‘ अव्ययीभावात्टकरान्तादमपञ्चम्या ’ (का रू I 455) इतिसूत्रेणाम् । ल हिताक्ष इति मत्स्यविशेषोऽभृत् । तीव्रकृष्णभुजगश्च तत्र क्रूरकर्म

१ ‘दवगत्य I २ परिहृत्य T, P, Ar ३ रोहिताक्ष्य P

रासिक —क्रूरकर्माणि निष्ठुरकार्य रसिकोऽनुरागपर शिशुमार —नक्रो बभूव। 'नक्र' कच्छपसस्थान शिशुमारोऽम्बुमर्कट ' इति वैजयन्ती।

त तु मीनमवहन्तुमरातिं
पृष्ठतोऽतिजवत[1] परिधावन्।
सोऽन्तरा[3] जलगता नृपकुब्जीं
प्रत्यवाप्य विलवासमनैषीत् ॥ ४५ ॥

४५ तमित्यादि। अरातिं त मीनमवहन्तु, जवत —शीघ्रात्, पृष्ठत —पृष्ठे। सतम्यास्तस्। परिधावन्—शिशुमार, अन्तरा—शिप्रानदीमध्ये, जलगतां नृपकुब्जीं प्रत्यवाप्य प्रतिपद्य, ता विलवासमनैषीत्। नयति स्म। द्विकर्मकम्॥

ईर्ष्यया स पुनरुज्जयिनीशो
धीवरैर्जलविलादवकृष्टम्।
माहवीरमथ घातयति स्म
छेदभेदपरिदाहविकल्पै ॥ ४६ ॥

४६ ईर्ष्ययेत्यादि। पुनरुज्जयिनीश स यशोमति धीवरै —जालोप जीविभि जलविलादवकृष्ट माहवीर—शिशुमार ईर्ष्यया स्वकीयकुब्जीमरणकरणवार्तासञ्जातक्रोधेन 'ईर्ष्या सपत्नीवास्ये स्यात् दोषारोपणकोपयो ' इति भागुरि। छेदभेदपरिदाहविकल्पै —छेद खण्डन, भेद —विदारणं, परिदाह —दहन, तेषां विकल्पै —सङ्कल्पने, घातयति स्म।

मृत्युना कवलितोऽजनि सोऽजा
तत्पुरान्तरजनगमवाटे।
कर्मकोद्रवरसेन हि मत्त
किं किमेत्यशुचिधाम न जीव ॥ ४७ ॥

४७ मृत्युनेत्यादि। मृत्युना कवलित शिशुमार, तत्पुरान्तरजनगमवाटे—उज्जयिनीपुरबहिर्भागस्थितचाण्डालगेहे। 'वेश्यवाट तु सद्म निकाय्यनिलयालया ' इति विश्वप्रकाश। अजा अजनि—कर्करी जाता बभूव। तथाहि—कर्मकोद्रवरसेन। कर्मैव कोद्रव कोरदूष तस्य रसन मत्तो जीव। 'कोरदूषस्तु कोद्रव ' इत्यमर। किं किं अशुचिधाम—स्थान, नैति—प्रयातीति यावत्॥

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१ पृष्ठत M, P, Ar २ सजवत M, P Ar ३ अन्तरा P, M Ar

लोहिताक्षमपि जालगृहीतं
निन्युरन्तिकचरा नरनाथम्।
तं विभज्य तु यशोमतिरुच्चैः
श्राद्धकार्यमवदत् कुरुतेति ॥ ४८ ॥

४८. लोहिताक्षमित्यादि। जालगृहीतं लोहिताक्षनामधेयं मीनमन्तिकचराः-नरनाथसेवकाः, नरनाथं-यशोमतिं निन्युः। द्विकर्मकम्। यशोमतिस्तु तं लोहिताक्षं स्थूलकायं उच्चैर्विभज्य-विभागं कृत्वा, एकभागेन यशोधरस्य श्राद्धकार्यं कुरुतेति विप्रानवदत् ॥

तस्य मांसमवखाद्य च विप्राः
आशिषा दिवि यशोधरमूचुः[१]।
नन्विहास्मि[२] शफरः क्व पुनर्द्यौ-
रित्यमन्यत स खण्डितमत्स्यः ॥ ४९ ॥

४९. तस्येत्यादि। विप्रास्तस्य मांसमवखाद्य भक्षयित्वा आशिषा च दिवि यशोधरमूचुः। स्वर्गे जनन्या सह यशोधरभूपः चिरं तिष्ठत्विति आशीर्वादेन कलितानि मङ्गलवचनानि विप्रा पठन्तीति सः खण्डितमत्स्यः जातिस्मरो भूत्वा, इहाहं शफरोऽस्मि मम द्यौः क्व इत्यमन्यत ॥

तं च मीनमतनुं वहति स्म
सैव वस्तकमजा निजगर्भे।
यस्तृतीयजननेऽजनि तीव्रो
नीलनीरद[४]निभो भुजगेन्द्रः ॥ ५० ॥

५०. तमित्यादि। (तया जनन्या सह-साकं) सैवाजा अतनुं मृतं तं मीनं च; निजगर्भे वस्तकं वहति स्म। यः तृतीयजनने तीव्रो नीलनीरदनिभः-प्रावृषिजाम्बुवाहसदृशो भुजगेन्द्रोऽजनि ॥

गर्भ[५]वासमपहाय स वस्त-
स्तारयौवनसमन्वि[६]तकायः।
अभ्यरंस्त निजयैव जनन्या
कातरस्मरशरग्लपिताङ्गः ॥ ५१ ॥

५१. गर्भेत्यादि। स वस्तः गर्भवासमपहाय तारयौवनसमन्वितकायः अजनि। तदुपरि कातरस्मरशरग्लपिताङ्गः-कातरः-त्वरितः, कातरश्चासौ स्मरश्च।

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१. रोहिताख्य P. २. 'माहुः P. ३. 'हास्ति T. ४. 'नीरज' P. ५. गर्भे' T. ६. 'समुन्नत' P.

तस्य शराः। तैः ग्लपिताङ्गः क्षतशरीरो भूत्वा, निजयैव जनन्या सह, अभ्यरंस्त—व्यरंसीत् ॥

तं तया रतिकृतं पुनरन्यो
वर्करस्त्वरितमेत्य जघान।
तीव्रशृङ्गशिखरक्षतकुक्षिं[2]
कोपसङ्क्रमकषायितचक्षुः[3]॥ ५२ ॥

५२. तमित्यादि। तया जनन्या सह—साकं, रतिकृतं तं बस्तं कोपसङ्क्रमकषायितचक्षुः—कोपस्य संक्रमेण कषायिते रक्ते चक्षुषी यस्य सः। 'कटौ कषायो रुधिरे' इति विश्वः। तीव्रशृङ्गशिखरक्षतकुक्षिः—तीव्रं च तत् शृङ्गं च, तस्य शिखरमग्रं तेन क्षतकुक्षिं—क्षतापिचण्डं पुनरन्यो बर्करो बस्तः त्वरितमेत्य जघान॥

स्वान्त्यधातुरसवाहि स तस्या
गर्भधाम पुनरप्यधिशिश्ये।
तस्य कुक्षिविवरे परिवृद्धि-
र्भारिणी चिरमभूदनजथ्या[6] ॥५३॥

५३. स्वेत्यादि। अन्यवर्करशृङ्गक्षतकुक्षिबाधामृतः स बस्तकः स्वान्त्यधातुरसवाहि—स्वस्य बस्तस्यान्त्यधातु रसः शुक्रं वाहि—तमुद्वहत्। तस्या अजाया, गर्भधाम—गर्भगृहं, पुनरप्यधिशिश्ये। शेते स्म। 'शीङ्स्थासोऽधेराधारः' (शा. व्या. सू. I. iii. 123)। तस्य शुक्रस्य परिवृद्धिः अजायाः कुक्षिविवरे, अनजथ्या—अजाया अहिता अनजथ्या। 'थ्यो जावेः' इति हितार्थे थ्यप्रत्ययः। नञाक्षरविपर्ययः इति तत्पुरुषः। भारिणी भारवती चिरमभूत् ॥

भूपतिस्तु मृगयानधिगत्य[7]
दुर्मनाः स विपिनादथ[8] गच्छन्।
एकवारमविचारमविध्यत्
ताममजस्त्रियमुदस्त्रमुखेन ॥ ५४ ॥

५४. भूपतिरित्यादि। मृगयानधिगत्य—आखेटनमधिगत्य, 'समासे भाविन्य नञः क्त्वायप्'। (cf. 'क्त्वोऽनञः प्यः'; शा. व्या. सू. II. ii. 171) इति सूत्रेण समासपदस्यापि यप् प्रत्ययः। 'आखेटनं मृगव्यं स्यात् आखेटो मृगया स्त्रियाम्' इत्यमरः। विपिनादथ गच्छन्, दुर्मनाः भूपतिस्तु उदस्त्रमुखेन

१. तीक्ष्ण° P, T. २. °कुक्षि P, Ar. ३ °संभ्रम° M. ४. °नेत्रः P. ५. पुनर°
६. °दनजर्या T, दजजन्या. P. ७. °गत्या M, P. ८. °दव° M, P, Ar.; °दप° T, E.

अजाप्रियं अविचारं यथा भवति तथा, एकवारं–सकृत, अविध्यत्–गर्भविदलन-मकरोदिति यावत् ॥

अस्त्रवेधविवरच्युतमुच्चै-
श्छागशावमवलोक्य कृपालुः ।
भूपतिः श्वपचमेवमवोचत्
वर्धयैनमिति सोऽप्यववर्धत् ॥ ५५ ॥

५५. अस्त्रेत्यादि । अस्त्रवेधविवरच्युतं–अस्त्रस्यार्धचन्द्रवाणस्य अस्त्रं 'प्रति-रोपणः स्यादर्धचन्द्रः क्षुरप्रः' इति विश्वप्रकाशः । वेधः–क्षतं, तस्य विवरं–छिद्रं, तस्मात् च्युतं उच्चैरुन्नतं छागशावमवलोक्य कृपालुः भूपतिः, श्वपचं–चण्डालं, त्वं वर्धय इति अवोचत् । सोऽपि तं छागशावमववर्धत्–पालयामास ॥

अन्यदा महिषवल्युपहारं
भूपतिः प्रतिनिवेद्य भवान्याः ।
निर्जिहिंस सवयःपरिवारः
स्वेच्छया वनगतो मृगयूथम् ॥ ५६ ॥

५६. अन्यदेत्यादि । सवयःपरिवारः–समं वयो येषां ते समवयसः परिवारा यस्य सः । समशब्दस्य सभावः, सवयःपरिवारो भूपतिः भवान्याः चण्डमार्याः, महिषबल्युपहारं–'लुलायो महिषः' इत्यमरः । महिषाणां बलिः–पूजा । 'करोपहारयोः पुंसि बलिः प्राण्यङ्गजे स्त्रिया'मित्यमरः । स एव उपहार-पुष्पाञ्जलिः, तं प्रतिनिवेद्य–प्रतिज्ञां कृत्वा, स्वेच्छया वनगतः सन्, मृगयूथं निर्जिहिंस–जघान । 'हिस् हिंसाया'मिति धातुः ॥

तन्मृगव्यपरितोषविवृद्ध्या
चण्डिकां महिषघातमयाक्षीत् ।
माहिषं तु पिशितं द्विजतृप्त्यै
कर्मिणो रसवतीं प्रतिनिन्युः ॥ ५७ ॥

५७. तदित्यादि । स राजा तन्मृगव्यपरितोषविवृद्ध्या चण्डिकां महिष-घातं–महिषाणां वृन्दं हत्वा । णमुल् । अयाक्षीत् । पूजयामास । 'यजि देवपूजा-सङ्गतकरणदानेषु' इति धातौ लुङ् । कर्मिणः–पाचकाः । माहिषं पिशितं रसवतीं–महानसं 'समानौ रसवत्यां तु पाकस्थानमहानसे' इत्यमरः । द्विजतृप्त्यै प्रतिनिन्युः । द्विकर्मकम् ॥

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१. 'मेन' M. २. वर्धय त्व' M. ३. परिणिन्युः T.

आतपे प्रवितते तदवेक्ष्य
शोपणार्थमवदन्निति विप्रा ।
श्राद्धकर्मणि न योग्यमिदं यत्
काककुक्कुरगृहीतमपूतम् ॥ ५८ ॥

५८ आतप इत्यादि । शोपणार्थं आतपे प्रवितत तत्पिशित अवेक्ष्य, विप्रा. काककुक्कुरगृहीतमपूत यदिद मांस श्राद्धकर्मणि न योग्यमित्यवदन् ॥

किंतु वस्तमुखचुम्बितमेतत्
सर्वत सपदि शुद्ध्यति मासम् ।
एवमेव खलु धर्मविचारे
नारदादिमुनय प्रवदन्ति ॥ ५९ ॥

५९ किमित्यादि । किंतु विशेषोऽस्ति । एतन्मास सपदि बस्तमुखचुम्बित–अन्नयोनिजनितबर्करमुखचुम्बित चेत् । सर्वत शुद्ध्यति । तथाहि–एवमेव धर्मविचारे नारदादिमुनय बस्तमुखचुम्बितमास पवित्रमिति प्रवदन्ति खलु ॥

तद्वचासि परिभाव्य स राजा
त जनगमगृहादजपोतम् ।
आनिनाय परिशुध्यति तस्मिन्[३]
सूपकृत् सरसमासमपाक्षीत् ॥ ६० ॥

६० तदित्यादि । राजा तद्वचासि–तेषा विप्राणा वचासि परिभाव्य–अङ्गीकृत्य । जनगमगृहात् अजपोत आनिनाय । तेन स्पर्शिते तस्मिन् मासे परिशुध्यति सति । तन्मास सूपकृत्–पाचक , अपाक्षीत्–पाक कृतवान् ॥

तद्यथेष्टमवखाद्य[४] सहान्न
ब्राह्मणा वचनमित्थमवोचन् ।
स्वर्गतस्तु सुचिर सह मात्रा
तृप्तिमृच्छतु[५] यशोधरभूप ॥ ६१ ॥

६१ तदित्यादि । ब्राह्मणा सहान्न अन्नेन सह तन्मास । 'सहस्यां कालेऽव्ययीभावे' (शा व्या सू II ॥ III) इति सूत्रेण सहान्नमिति । यथेष्टम्–इष्टमनतिक्रम्य, अवखाद्य–भक्षयित्वा । इत्थ वचनमवोचन् । यशोधरभूपो मात्रा सह स्वर्गत –स्वर्गे, 'सप्तम्यास्तस्' । सुचिर तृप्ति ऋच्छतु ॥

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१ 'गृहाच्छ्य' P, Ar २ परिगोध्य M P Ar ३ तु तन M P Ar
४ 'लिह्य P ५. 'मृच्छति T, E.

विप्रवाचमवधार्य स बस्त-
श्चेतसीदमकृत स्मृतजातिः ।
सोऽहमस्मि हि यशोधरनामा
पुत्र एष मम भूपतिरास्ते ॥ ६१ ॥

६२. विप्रवाचमित्यादि । स बस्तः–बर्करः, विप्रवाचमवधार्य, द्विजवचनं धारयित्वा । स्मृतजातिः–जातिस्मरो भूत्वा । मनसि इदमकृत । यशोधरनामा सोऽहमस्मि । एष भूपतिर्मम पुत्रः सुखेनास्ते । शर्मणा तिष्ठति ।

एष मे परिजनः सकलोऽपि[1]
मन्निवासपुरमुज्जायिनीयम् ।
रत्नमन्दिरमिदं मम देवी
यत्र मामिह जघान[2] विषेण[3] ॥ ६३ ॥

६३. एष इत्यादि । एष सकलोऽपि मे पारिजनः इयमुज्जयिनी मन्निवासपुरम् । इदं मम रत्नमन्दिरं; यत्र रत्नमन्दिरे इह–अस्मिन् प्रदेशे । देवी बन्धकी अमृतमती, विषेण–गरलमिलितलड्डुकनिकरेण, मां जघान मारितवती ॥

सा पुनः क्व वनिता न मयासौ
दृश्यते मनसि यत्नवतापि[4] ।
जारमन्दिरगता रमते नु[5]
मृत्युवासमगमन्नु[6] न[7] जाने ॥ ६४ ॥

६४. सेत्यादि । सा–सा वनिता अमृतमती क्व, पुनः मनसि यत्नवता मयापि न दृश्यते । जारमन्दिरगता गजशालायामष्टवङ्कवासं गता सती तेन हस्तिपकेन साकं रमते वा, मृत्युवासमगमद्वा–यमालयमगच्छद्वा न जाने हि–नावगच्छामि ॥

छागजन्मनि वसन्नहमद्य
घोरदुःखमिह सोऽनुभवामि ।
एष घोषयति मां तु दिविष्ठं[8]
ब्राह्मणैर्नरपतिः पितृभक्त्या ॥ ६५ ॥

६५. छागजन्मनि इत्यादि । सोहं पूर्वमत्रैव भूपालो भूत्वा रागरससागरलग्नो भवामि स्म । इदानीमिह छागजन्मनि–अजजनुषि वसन् अद्य घोरदुःखमनुभवामि । एष नरपतिर्यशोमतिः पितृभक्त्या मां दिविष्ठं–'गोऽम्बाम्बसव्याप-

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१. हि M. २. विषण M. ३ जधान M. ४. यमवताऽपि P.
५. वा M. ६ °म M, P. Ar. ७. हि M, P, Ar. ८. दिविस्थं T, दिवःस्थं M.

द्वित्रिभूम्यग्निमजिपुजिशेकुशकुकगुवर्हिर्दिवि परमेष्ठ ' (शा व्या सू II iii 145) इति सूत्रेण एक पद, अलुक्समास ।

इत्यनुस्मृतिसहस्रनिबद्धं
दु खमुद्वहति वर्करवर्ये[1] ।
सापि[2] तस्य जनिकाधिकलिङ्ग-
मुद्बभूव विषमा हि लुलाय[3] ॥ ६६ ॥

६६ इतीत्यादि । बर्करवर्ये बस्तोत्तमे इत्यनुस्मृतिसहस्रनिबद्ध दु ख मुद्वहति सति तस्यास्य सा जनिका–यशोमती बाणविद्लितकुक्षिवेदनया मरण प्राप्ता। माता अजा अधिकलिङ्ग कलिङ्गदेशे विषमो लुलाय –कासर उद्बभूव–जातो हि ॥

वाहयन्नतिभरावहपृष्ठ
त वरिष्ठवपुष वणिगीश[4] ।
उज्जयिन्युपवने निजसार्थ
वर्त्मखिन्नमथ वासयति स्म ॥ ६७ ॥

६७ वाहयन्नित्यादि । अतिभरावहपृष्ठ–अत्यन्तभरावपृष्ठ, अत्यन्तभार वहनपटुतरशरीरचर्म, वरिष्ठवपुष–गुरुतरकलेवर, त लुलाय–महिष वाहयन् पृष्ठे भाराक्रान्तारकूटपूरपूरितगोणीनिक्षपण कृत्वा पुरोगामिन कुर्वन् वणिगीश –वणिग धिपति अथ–अनन्तर, उज्जयिन्युपवने वर्त्मखिन्न–मार्गपरिश्रान्त, निजसार्थ– स्वकीयसङ्घ । 'सङ्घसार्थौ तु जन्तुभि ' इत्यमर । वासयति स्म–शिबिरं कारयति स्म ॥

भूरिवारमवगाह्य तु शिप्रा
सैरिभ श्रमभराद्विचरन्[5] स ।
वारिमुक्तमवधीत्तुरगेन्द्र
राजहसमवनीपतिवाह्यम् ॥ ६८ ॥

६८ भूरीत्यादि । स सैरिभ श्रमभरात् शिप्रां–शिप्राख्यां नदीमवगाह्य– उपगम्य, तत्र विचरन्–स्थित , वारिमुक्त–जलपानाय मन्दुराया आगत अवनी पतिवाह्य–यशोमते आरोहणयोग्य राजहस–राजहसनामधेय तुरगेन्द्र–तुरगराजम्, अवधीत् 'अयतन्या च ' (का व्या सू III iv 83) इति सूत्रेण हन्तेर्लुङि वधिरादेश । जघानेति यावत् ॥

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१ °मुद्वय P २ सोऽपि P ३ जरत्र P, Ar ४ गराग्रत° P
५ विहरत् P; विहरन् M A°

कोपतो नरपतिर्वणिजः स्वं
सारभूतमवलुप्य समस्तम्।
तं लुलायमहरत्तरसा वै
चित्रकर्मविधिना विजिघांसुः॥ ६९॥

६९. कोपत इत्यादि । नरपतिस्तु राजहंसनामधेयतुरगमरणसंश्रवणेन सञ्जातकोपतः, वणिजः–श्रेष्ठिनः सारभूतं समस्तं वस्तुसन्दोहं अवलुप्य–स्वीकृत्य, तदुपरि तं लुलायं, तरसा–बलात्कारेण द्रविणं । 'तरः सहोबलवीर्याणी'त्यमरः । चित्रकर्मविधिना–आश्चर्यकृत्यविधानेन, विजिघांसुः–विशेषेण हन्तुमिच्छुः सन्, अहरत्–आनयति स्म ॥

कीलितेषु चरणेषु चतुर्षु
क्षारवारिपरिशोषितकुक्षिम्।
ऊर्ध्वजानुमदहन्नृपभृत्या-
स्ते कृपाविरहिणो महिषं तम्॥ ७०॥

७०. कीलितेषु इत्यादि । चतुर्षु चरणेषु कीलितेषु सत्सु, चत्वारि चरणानि कीलैर्युक्तानि कृत्वा, कृपाविरहिणः–अकृपालवः, ते नृपभृत्या क्षारवारिपरिशोषितकुक्षिं–लवणमिलितोष्णोदकेन संदाहितपिचण्डं ऊर्ध्वजानुं–ऊर्ध्वज्ञुं 'ऊर्ध्वज्ञुरूर्ध्वजानु. स्यादि'त्यमरः । तं महिषं अदहन् दहन्ति स्म ॥

पक्वभागमवकृत्य पुरस्तात्
दत्तमाशु परिखाद्य तदीयम्।
इत्यवोचत यशोमतिमाता
नास्त्यनेन मम चेतसि तृप्तिः॥ ७१॥

७१. पक्वभागमित्यादि । यशोमतिमाता अमृतमती । तदीयं कुलायसम्बन्धि । पुरस्तात् पक्वभागं आशु–झटिति दत्तं मांसं परिखाद्य भक्षयित्वा । अनेन मांसेन मम चेतसि तृप्तिः साहित्यं नास्तीत्यत्रोचत् ॥

किंतु मे रसवतीविधृतस्य
वस्तकस्य परिखण्डितमूरुम्[1]।
यच्छतेति मनुजाः पुनरेवं
चक्रुरेवमवदद्यपि चेट्यः॥ ७२॥

७२. किन्त्वित्यादि । किन्तु विशेषोऽस्ति । रसवतीविधृतस्य–रसवत्यां महानसे विधृतस्य–वस्तकस्य, बर्करस्य, परिखण्डितमूरुं विदलितसक्थिम् । 'सक्थि

[1] 'मूर' P.

क्लीबे पुमानूरुरि'त्यमरः, मनुजाः–भो भृत्याः, मे–मह्यम्। 'पदात्–वाक्यस्य वस्मसा' (का. व्या. सू. ?) इत्यधिकारसूत्रेण ते मे इति पदस्यापि चतुर्थी विभक्तिः (cf. का. रू. I. 368)। यच्छत–वितरत। 'दाणेर्यच्छ' इति 'दाण् दाने' इति धातोः लोटि मध्यमपुरुषबहुवचनम्। इत्युक्तवत्यै अमृतमत्यै एवं चक्रुः–दत्तवन्तः। एतत् दृष्ट्वा चेन्यः इत्यवदन् वदन्ति स्म॥

पूतिगन्धि बहुभिर्व्रणरन्ध्रैः
क्लिन्नमङ्गमधुनामृतमत्याः।
किंनिमित्तमथवेयमजस्रं
मांसमत्ति नितरां तदपथ्यम्॥ ७३॥

७३. पूतिगन्धीत्यादि। अधुना बहुभिः व्रणरन्ध्रैः क्लिन्नं अमृतमत्याः अङ्गं पूतिगन्धि 'सूत्पूतिसुरभेर्गन्धादिद्गुणे' (शा. व्या. सू. II. 1 204) इति सूत्रेण इकारान्तः। अथ वा–तथापि, इयममृतमती तदपथ्यं–तस्याङ्गस्य अपथ्यं मांसं किंनिमित्तं नितरां अजस्रं–अनवरतं अत्ति॥

कर्म दुष्टमनया कृतमुच्चैः
तद्विपाकिमिमिदं फलमल्पम्।
वेद्यते पुनरिहैव हि साक्षात्
कर्म तीव्रपरिणामनिबद्धम्॥ ७४॥

७४. कर्मेत्यादि। अनया अमृतमत्या दुष्टं कर्म उच्चैः कृतम्। इदं तद्विपाकिमं फलमल्पम्। पुनरिहैव तीव्रपरिणामनिबद्धं कर्म साक्षादस्माभिः वेद्यते–विज्ञायते॥

अष्टवङ्कमगमन्निशि जारं
मारतुल्यमवमुच्य निजेशम्।
मृत्युलोकमनयत् सह मात्रा
भूमियल्लभमियं हि विषेण॥ ७५॥

७५. अष्टवङ्कमित्यादि। इयममृतमती मारतुल्यं निजेशमवमुच्य मदनसदृशस्वकान्तं यशोधरं त्यक्त्वा, निशि–रात्रौ, अष्टवङ्कं–अगमत्, हस्तिपकं अगच्छत्। तदुपरि भूमिवल्लभं–यशोधरभूपालं मात्रा सह चन्द्रमत्या साकं, विषेण–गरलमिलितमोदकवृन्देन मृत्युलोकं–मरणं, अनयत्। द्विकर्मकम्॥

१. तद्विपाकज॰ P. २. अष्टभर॰ T, अष्टवक्र॰ A. ३. ॰वास॰ P, Ar.

इत्युपात्तवचने निकटस्थे
चेटिकासदसि खण्डितबस्तः।
इत्यमन्यत निरीक्ष्य निजस्त्रीं
कोधतो घुरुघुरायितघोणः ॥ ७६ ॥

७६. इतीत्यादि। निकटस्थे–समीपस्थे, चेटिकासदसि–किंकरीसभायां, 'स्त्रीनपुंसकयोः सदः' इत्यमरः। इत्युपात्तवचने सति सः खण्डितबस्तः–खण्डितोरुस्स बर्करः निजस्त्रीममृतमतीं, निरीक्ष्य अवलोक्य, क्रोधतो घुरुघुरायितघोणः–कोपात् घुरुघुरेत्याचरितनिजनासिकः सः इत्यमन्यत ॥

तादृशं तु[1] कुलटे वपुरेतत्
किंनिमित्तमभवत् परिशीर्णम्।
सत्यमेव स पतिस्तव कुष्ठी
तत्समागमकृतेयमवस्था ॥ ७७ ॥

७७. तादृशमित्यादि। भो कुलटे वन्धकि, तव तादृशं एतत् रम्यं वपुः, किंनिमित्तं–किंकारणं, परिशीर्णं–विशेषेण दारितं अभवत्। तव स पतिरष्टवङ्कः सत्यमेव कुष्ठी–श्वित्रतनुः, इयमवस्था तत्समागमकृता ॥

किं न ते मनसि शाम्यति कोपः
तन्वि मय्युपहतेऽपि विषेण।
कासरास्रपरिखादमतृप्ता
यन्मदूरुमपि खादसि गृद्ध्या ॥ ७८ ॥

७८. किमित्यादि। तन्वि, भो कृशाङ्गि, मयि विषेण उपहते सति, ते–तव मनसि कोपः किं न शाम्यति। कासरास्रपरिखादं–लुलायपिशितं खादयित्वा। णमुल्। 'अस्रं तु पिशितं मांसं पललं क्रव्यमामिष'मिति व्याडिः। अतृप्ता–तृप्तिरहिता त्वं गृद्ध्या अभिलाषेण। 'गृद्धोऽभिलाषुकस्तृष्णागि'त्यमरः। मदूरुमपि–ममोरुमपि, सक्थ्यपि, खादसि–अत्सि। खाद भक्षण इति धातोर्लटि मध्यमपुरुषैकवचनम् ॥

इत्यनुस्मृतिकरः स च बस्तः
सोऽपि दग्धमहिषश्च दिनेषु।
भक्षितौ विजटत्तुर्नृपमात्रा
जीवितव्यमथ किं विदधाताम् ॥ ७९ ॥

७९. इतीत्यादि। इत्यनुस्मृतिकरः स बस्तः–इति चिन्तितान्तःकरणपरः स बर्करः सोऽपि दग्धमहिषश्च, दिनेषु–प्रतिदिवसेषु नृपमात्रा–अमृतमत्या, भक्षितौ।

१. इत्युरात्त A. २. न P. ३. °परिपाद° P, °परिखाद° Ar.

जीवितव्यं–असुं, विजहतुः–परित्यक्तवन्तौ । अथ–कात्स्न्यें–कष्टं; 'मङ्गलानन्तरारम्भप्रश्नकात्स्न्र्येष्वथोऽथ' इत्यमरः । किं विदधातां–किं कुरुताम् ॥

तौ विमुच्य तनुमार्तमनस्कौ
कर्मणा बलवता ह्युपनीतौ ।
तत्पुरे श्वपचवेश्मनि कृच्छ्रे
कुक्कुटौ समभुपाजनिषाताम् ॥ ८० ॥

८०. तावित्यादि । आर्तमनस्कौ–आर्तहृदयौ, बलवता कर्मणा, उपनीतौ–प्रापितौ तौ अजमहिषौ तनुं–शरीरं, विमुच्य तत्पुरे–तच्च, तत्पुरं च, तस्मिन् उज्जयिनीनगरे, कृच्छ्रे–कष्टे, श्वपचवेश्मनि–चण्डालगेहे, कुक्कुटौ समं–युगपत् । 'सकृत् समं च युगपत्' इति व्याडिः । उपाजनिषातां जातौ हि । 'दीपजनबुधपूरितायिप्यायिभ्यो वा' इति सूत्रेण 'जनिइ प्रादुर्भावे' इति धातोर्लुङ् ॥

अथ तौ प्रसङ्गपरिलोकिताबुभा-
वुपनीय दर्शयति चण्डकर्मणि ।
तनयाविव त्वमभिवर्धयादरा-
दिति तं जगाद नृपतिर्यशोमतिः ॥ ८१ ॥

८१. अथेत्यादि । प्रसङ्गपरिलोकितौ सेवकजनाह्वानसमयसमवलोकितौ तौ ताम्रचूडौ उपनीय चण्डकर्मणीति ग्रामरक्षके राजानं दर्शयति सति यशोमतिर्नरपतिः, तनयौ इव–स्वपुत्रौ इव, आदरात् त्वं अभिवर्धय इति चण्डकर्माणं जगाद । इदं मञ्जुभाषिणीति वृत्तम् ॥

तरलनयनौ तारश्यामैः पतत्रपरिच्छदै-
र्वयसि दधतौ चूडारत्नं जपाकुसुमच्छवि ।
कनकनिकषच्छायाचौर्योल्लसच्चरणाङ्कुरौ
सुखमवृधतां तौ तद्वासे सुपञ्जरवासिनौ[1] ॥ ८२ ॥

८२. तरलेत्यादि । तद्वासे तौ चण्डकर्मसदने, तारश्यामैः उज्ज्वलमेचकैः, पतत्रपरिच्छदैः–पतत्राणां तनूरुहाणां परिच्छदैः–परिकरैः उपलक्षितौ, तरलनयनौ चञ्चललोचनौ । वयसि–यौवने सति, जपाकुसुमच्छवि–रुद्रपुष्पनिभाभं चूडारत्नं–शिखामणिम् । 'शिखा चूडा शिखण्डस्तु' इत्यमरः । दधतौ–बिभ्रतौ । सुपञ्जरवासिनौ, कनकनिकषच्छायाचौर्योल्लसच्चरणाङ्कुरौ–कनकस्य निकषः–शाणः । 'शाणस्तु निकषः कषः' इत्यमरः । तस्य छाया–कान्तिः । 'छाया

1. *cd* are read as *dc* in M, P, A, & Ar. 2. °वासितौ T, P.

सूर्यप्रिया कान्तिः प्रतिबिम्बमनातपः' इत्यमरः । तस्याः चौर्य-स्तेयं, तेन उल्लसन् चरणयोरङ्कुरो ययोस्तौ । तौ ताम्रचूडौ सुखं यथा भवति तथा अवृधतां-ऐधिषाताम् । इदं हरिणीवृत्तम् ॥

कुर्वन् कार्यबृहस्पतिप्रभृतिभिः संदर्शितं मन्त्रिभिः ।
संतृप्यन्नमृतेन कल्पविधिना श्रीवैद्यविद्यार्णवैः ।
व्यातन्वन् जयसिंहतां रणमुखे दीर्घं दधौ धारिणीं
राजा सोऽपि यशोमतिः प्रविलसत्साम्राज्यलक्ष्मीपतिः ॥८३॥

इति श्रीवादिराजविरचिते यशोधरचरिते महाकाव्ये तृतीयः सर्गः ।

८३. कुर्वन्नित्यादि । प्रविलसत् साम्राज्यलक्ष्मीपतिः-प्रविलसत् राजत्, साम्राज्यं-'शास्ति यश्चाज्ञया राज्ञः स सम्राडि'त्यमरः । सम्राजो भावः साम्राज्यं, प्रविलसच्च तत् साम्राज्यं च प्रविलसत् साम्राज्यं, तस्य लक्ष्मीः-संपत्, तस्याः पतिः सोऽपि राजा यशोमतिः, कार्यबृहस्पतिप्रभृतिभिः-कार्ये विचारयोग्यकर्मणि बृहस्पतिः सुराचार्यवत् मुख्यैः-श्रेष्ठैः मन्त्रिभिः अमात्यैः, सन्दर्शितं-विचारितं कृत्यं कुर्वन् । श्रीवैद्यविद्यार्णवैः-श्रीमती चासौ वैद्यविद्या च श्रीवैद्यविद्या, तस्याः अर्णवैः सागरैः चिकित्सकैः कल्पविधिना-पाकविधानेन अमृतेन पीयूषनिभेन आहारेण । 'अमृतं दिवि खे मोक्षे यज्ञशेषेऽमराशने । आहारे सलिले' इति च्यादिः । संतृप्यन्-तृप्तिं कुर्वन् । रणमुखे सङ्ग्रामशिरसि 'मुखमास्याग्रमूर्धसु' इति विश्वः । जयसिंहतां जय-श्रेष्ठतां । 'सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थगोचराः' इत्यमरः । व्यातन्वन् कुर्वन् । दीर्घं-चिरं । धारिणीं-धरित्रीं । दधौ-बभार । भुवनं पालयति स्मेति यावत् । इदं शार्दूलविक्रीडितम् ॥

इति श्रीवादिराजकृत-यशोधरनामधेय-महाकाव्य-टीकायां लक्ष्मणकृतायां तृतीयस्सर्गः ।

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१. This verse is omitted by P. B, E, and M support the text; but T reads *aled* as *bal*1. २. काव्य' T. ३. 'महस्पति' E, B, Ar.

चतुर्थः सर्गः

अथैकदासौ नृपतिर्मधूत्सवे
वने प्रवृत्ते कुसुमावलीसखे[1] ।
मुदा तदात्मानमिवावलोकितुं
जगाम विस्तारितहृद्यसौरभम् ॥ १ ॥§

श्रीवादिराजं यतिमानमामि यदीयवाग्वज्रनिपातनेन ।
समन्ततो वादिधराधरास्ते विचूर्णितास्तूर्णमुदारपक्षाः ॥

१. अथेत्यादि । तदा असौ नरपतिः, वने—कान्तारे उपवने वा । 'आरामविपिने वने' इति विश्वः । अधिकरणे कुसुमावलीसखे कुसुमानामावलिः पङ्क्तिः तस्याः सखा सुहृत्, तस्मिन् । मधूत्सवे प्रवृत्ते—प्रवर्तमाने सति 'राजन् सखी'ति सूत्रेण सखिशब्दस्यादन्तता । (cf. का. व्या. सू. II. vi. 41) विस्तारितहृद्यसौरभं सुरभेर्भावः सौरभं सुगन्धः, 'सुरभिर्घ्राणतर्पणः' इत्यमरः । विस्तारितं—विस्तृतं । विस्तारो विस्तरो व्यासः । सौरभं यत्र तत् । तद्वनं मुदावलोकितुं—अवलोकनाय । जगाम । आत्मानमिव—कायमिव । 'आत्मा यत्नो धृतिर्बुद्धिः स्वभावो ब्रह्म वर्ष्म च' इत्यमरः । कायः कीदृशः ? विस्तारितहृद्यसौरभः । विस्तारितं हृद्यं सौरभं यस्य सः, तं । मधूत्सवोऽप्यात्मसमः । कथं ? सोऽयं राजा तु कुसुमावलीसखः कुसुमावलीनामधेयस्य कलत्रस्य सखा; सुहृत् वल्लभ इति यावत् । इदमपि वंशस्थं वृत्तम् ॥

उपेयुपस्तस्य वनं मधुश्रिया
कलक्कणत्कोकिलकण्ठनादया ।
अकथ्यत स्वागतमुर्वरापते-
र्ध्रुवं नवीनोद्गमशुभ्रहासया ॥ २ ॥

२. उपेयुप इत्यादि । वनमुपेयुपः तत्क्रीडावनं गच्छतः तस्य उर्वीपतेः यशोमतेः, कलक्वणत्कोकिलकण्ठनादया—कलं यथा भवति तथा । 'कलो मन्द्रस्तु गम्भीरे' इत्यमरः । क्वणन्तश्च ते कोकिलाश्च क्वणत्कोकिलाः, तेषां कण्ठनादो

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१. 'सखी P. २. तमा' A. § The Ms Ar. breaks off here.

यस्याः सा, तया नवीनोद्गमशुभ्रहासया नवीनानि इमानि उद्गमानि च नवीनोद्गमानि। वसन्तागमनहर्षे सञ्जातमल्लिकादिनूतनपुष्पाणि । 'पुष्पं तु सुमनस्संघः स्तान्तं प्रसवोद्गमम्' इति (Printed edn reads–पुष्पं सुमनसः पुल्लं स्तान्तं, प्रसवोद्गमौ) धनञ्जयः । तान्येव शुभ्रः–धवलः हासः यस्याः सा, तया । मधुश्रिया– वसन्तलक्ष्म्या । स्वागतं–क्षेमवार्ताम् ।

> निकामतन्व्यः प्रसवैः सुगन्धयः
> तदा दधानास्तरलप्रवालताम् ।
> इतस्ततो जग्मुरिलापतेः स्त्रियो
> लतास्तु नै स्थावरतां वितत्यजुः ॥ ३ ॥

३. निकामेत्यादि । अत्यर्थं कृशाङ्ग्यः, प्रसवैः–कबरीभरनिक्षिप्तकुसुमैः । 'स्यादुत्पादे फले पुष्पे प्रसवो गर्भमोचने' इत्यमरः । सुगन्धयः–परिमलपरिकलिताः । तरलप्रवालताम् दधानाः कम्पमानविद्रुमाभरणतां दधानाः । इलापतेः यशोमतेः । स्त्रियः इतस्ततो जग्मुः–नूतन (पूत) पुष्पफलावलोकनसञ्जातकाङ्क्षया सर्वतः प्रसस्रुः । एताभिरुदस्ता लतास्तु निकामतन्व्यः–नितरां मृदुस्वरूपाः प्रसवैस्सुगन्धयः, तरलप्रवालतां–चञ्चलकिसलयतां दधाना इतस्ततः सर्वतोऽपि, स्थावरतां –स्थास्नुतां, न तत्यजुः–न त्यक्तवत्यः ॥

> उपस्थिते पुष्पसमृद्धिविप्लवे
> भयादिवाकम्पि मरुद्वशैर्द्रुमैः ।
> अनल्पसंवासकृतः कृतस्वनाः
> प्रपद्य तानन्वरुदन्निवालयः ॥ ४ ॥

४. उपस्थित्यादि । पुष्पसमृद्धिविप्लवे–पुष्पाणां समृद्धिः–सम्पत्, तस्याः विप्लवे–बाधायां उपस्थिते समुपगतायां मरुद्वशैः–मरुतः– वायोः; 'मरुतौ पवनामरौ' इत्यमरः । वशैरधीनैः, द्रुमैः–तरुभिः, भयादिव अकम्पि–'कपि चलने' इति धातौ भावे लुङ् । तावत् संपूर्णत्वेन । 'यावत्तावच्च साकल्ये' इत्यमरः । अनल्पसंवासकृतः–बहुलावासकारिणः, कृतस्वनाः, अलयः–भ्रमराः, तान्–तरून्, प्रपद्य–आलिङ्ग्य अरुदन्निव–रोदनं कृतवन्त इव ॥

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१. तथा P. २. °स्तरव T. ३. °लतास्तनु° P. ४. °विप्लवे P. ५. तानन्व° T.

दुराक्रमास्तुङ्गतया तु मानवै
सुदूरमद्यारुरुहुर्लतास्तरून् ।
तदग्रभागे कुसुमश्रिय स्वय
निवासरक्षामिव कर्तुमिच्छव ॥ ५ ॥

५ दुराक्रमानित्यादि । लता—वीरुध , तुङ्गतया—उन्नतत्वेन, मानवै दुराक्रमान्—आरोढुमशक्यान्, तरून् अद्य आरुरुहु—अद्य रोहण कुर्वन्ति स्म । किमर्थम् ? तदग्रभागे—तेषा तरूणा शिर प्रदेशे, कुसुमश्रिय—पुष्पसम्पद , निवास रक्षां—आवासपालन, कर्तुम्इच्छव इव ॥

निगृह्य शाखासु नितम्बिनीजने
प्रसूनगुच्छानवलूय चिन्वति ।
मधुव्रताना ध्वनिरुत्थितोऽभवत्
प्रवेदनाध्वान इव द्रुमै कृत ॥ ६ ॥

६ निगृह्येत्यादि । नितम्बिनीजने—युवतिजने, शाखासु, प्रसूनगुच्छान्—पुष्पस्तवकान्, 'स्याद्गुच्छकस्तु स्तवक' इत्यमर । निगृह्य—खादयित्वा(?), अवलूय—उच्छेद्य, चिन्वति—सम्पादयति सति, द्रुमै कृत प्रवेदनाध्वान इव, मधुव्रताना ध्वनि रुत्थितोऽभवत्—मधुकराणां निनद सञ्जात अभूत् । गुरुनितम्बभरा'हरित' (कलित?) वनिताक्रमणतो भग्ना पुमास प्रकर्षेण वेदनया विश्वासतया ध्वनन्तीति भाव ॥

नतभ्रुवा केचिदनोकहा वने
प्रसूनशाखास्ववलम्बता गता ।
तत प्रभृत्युद्भविनो विरेजिरे
वराङ्गनालिङ्गितकल्पपादपा ॥ ७ ॥

७ नतभ्रुवामित्यादि । वने, नतभ्रुवां—युवतीना, प्रसूनशाखासु, कुसुम स्तवकसङ्कलितशिखासु । अवलम्बता दोलाभाव गता , केचिदनोकहा —तरव । विरेजिरे रेजु । तत प्रभृति—तदादि । उद्भविन —उदयेन , वराङ्गनालिङ्गित कल्पपादपा इव इवशब्दरहितोपमापि विद्यते। यदाह सरस्वतीकण्ठाभरण—

रराज रामावदन धरायां
परिस्फुरच्चारु हिरण्यगौरम् ।
नवोदित पूर्णमृगाङ्कबिम्ब
क्षण (?) क्षपाया धरणीधरेन्द्रात् ॥

इति । तथा चोक्तम्—

१ 'मध्या' P, M, T २ 'रुद्गतो P, T, E ३ वराङ्गनाङ्गा इव M P, T E.

शुकतुण्डच्छवि सवितु-
श्चण्डरुचेः पुण्डरीकवनबन्धोः।
मण्डलमधुना वन्दे
कुण्डलमाखण्डलाशायाः॥

प्रवालशय्यामधिशिश्यिरे मुदा
लतागृहे काश्चन वारयोषितः।
मधूत्सवासादितरागसम्पदा
समन्ततः पल्लविता इव क्षणे॥ ८॥'

८. प्रवालशय्यामित्यादि। काश्चन वारयोषितः लतागृहे मधूत्सवासादितरागसम्पदा-मधोः वसन्तस्य उत्सवार्थी, तेन; आसादितः सङ्गृहीतः-रागः अनुरागः तस्य संपत्- समृद्धिः यस्याः सा; तया। क्षणे-व्यापारवैकल्ये। 'क्षणो व्यापारवैकल्ये कालभेदाल्पकालयोः। उत्सवे परतन्त्रत्वे मध्यावसरपर्वसु॥' इति वैजयन्ती। प्रवालशय्यामधिशिश्यिरे-किसलयनिचयविरचिततले भूतले शेरते स्म॥

पुरो दधानः कुसुमावलीं प्रियां
प्रसूनतल्पे तरुमूलकल्पिते।
नृपः स रेमे परितोऽवधारयन्
वसन्तगीतं वनितामुखोद्गतम्॥ ९॥

९. पुर इत्यादि। तरुमूलकल्पिते प्रसूनतल्पे, कुसुमावलीं-कुसुमावलीति नामधेयां वल्लभां, पुरो दधानः-अग्रतो निधाय अवतिष्ठमानः स नृपतिः, वनितामुखोद्गतं वसन्तगीतं, परितोऽवधारयन् रेमे॥

विशोधयन् व्यालमृगान् सतस्करान्
स चण्डकर्मा परितो वनं तदा।
अकम्पनं नाम महामुनीश्वरं
ददर्श रम्यं तरुमूलमाश्रितम्॥ १०॥

१०. विशोधयन्नित्यादि। तदा सतस्करान्-सचोरान्, व्यालमृगान्-दुष्टमृगान्। 'व्यालो दुष्टगजे सर्पे व्यालो व्याघ्रे प्रकथ्यते' इति विश्वः। वनं परितो विशोधयन्, स चण्डकर्मा- चण्डकर्मनामधेयो नगररक्षकः रम्यं तरुमूलमाश्रितम्-अकम्पनं नाम महामुनीश्वरं, ददर्श॥

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1. B omits this verse.

उपस्थितं साधुसमाधिचेतसा
मुनिं विनीतः स विनम्य पादयोः ।
अपृच्छदेवं प्रतिपत्तुमिच्छया
करोति हि श्रेयसि भव्यतागुणः ॥ ११ ॥

११ उपस्थितमित्यादि । विनीतः स चण्डकर्मा— साधुसमाधिचेतसा साधुश्चासौ समाधिश्च साधुसमाधिः, सम्यक् परमात्मावलोकनम् । 'समाधिः समतावस्था परमात्मावलोकने' इति विश्वप्रकाशः । तस्मिन् लग्नं चेतः, तेनोपस्थितं तं मुनिमुपगम्य, तस्य पादयोः विनम्य, प्रतिपत्तुमिच्छया—तत्समाधिं विज्ञातुं काङ्क्षया । एवमपृच्छत् । वक्ष्यमाणप्रकारेण पप्रच्छ । तथा हि—भव्यतागुणः श्रेयसि कल्याणार्थं, करोति—त्वरयति ॥

निमील्य नेत्रे स्थिरमासनं त्वया
निबध्नता किं भगवन् विचिन्तितम् ।
फलं च तच्चिन्तनया किमुच्यतां
न निष्फलं यच्चरितं भवादृशाम् ॥ १२ ॥

१२ निमील्येत्यादि । भो भगवन्, आसनं स्थिरं निबध्नता त्वया नेत्रे निमील्य—लोचने मुकुलयित्वा, किं विचिन्तितं तच्चिन्तनया फलं किं भवादृशां यच्चरितं निष्फलं न, तदुच्यतां—तत्स्वरूपं निरूप्यताम् ॥

अवोचदेवं मुनिरप्युदारधी-
रवेत्य भव्यं हृदि चण्डपाशिकम् ।
अयं मयात्मा सुविविच्य भावितो
भवप्रबन्धार्णवमुत्तितीर्षुणा ॥ १३ ॥

१३ अवोचदित्यादि । उदारधीः मुनिः, चण्डपाशिकं—चण्डकर्माणं हृदि—स्वकीयचेतसि भव्यमवेत्य, भवप्रबन्धार्णवं—भवस्य-जन्मनः प्रबन्धप्रकर्ष-बन्धनं, स एवार्णवः, तमुत्तितीर्षुणा उत्तर्तुमिच्छुः उत्तितीर्षुः, तेन । मया अयमात्मा, सुविविच्य—पृथक्कृत्य, भावितः विचारितः, इत्यवोचत ॥

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१ तमुपेत्य P   २ साधु समाधि T

निशम्य चैतद्वचनं महामुनेः
स चण्डकर्मा पुनरित्यवोचत ।
तयोर्न भेदः खलु देहदेहिनो-
र्मयोह्यते विस्तरतोऽद्य तद्यथा ॥ १४ ॥

१४. निशम्येत्यादि । महामुनेः तद्वचनं निशम्य चण्डकर्मा पुनरित्यवोचत । तयोर्देहदेहिनोः–कायात्मनोः, (न भेदः । एवं) खलु अद्य विस्तरतः मया ऊह्यते–विचार्यते, एतत्कुत इत्यर्थः । तद्यथा ॥

निगृह्य चोरं तु निहत्य चोच्चकैः
कदाचिदेकं[2] परमाणुमात्रकम् ।
मया हि[3] जीवः खलु नोपलक्षितः
पृथग्भवेच्चेव किमु नोपलक्ष्यते[4] ॥ १५ ॥

१५. निगृह्येत्यादि । कदाचिदेकं चोरं निगृह्य–स्वीकृत्य, अववध्येति यावत् । परमाणुमात्रकं उच्चकैः, निहत्य–छेदयित्वा, हि मया जीवः नोपलक्षितः । चोरेऽहं जीवं न पश्यामि स्मेति यावत् । पृथक्भवेच्चेत् किमु नोपलक्ष्यते ॥

तथान्यथा[5] तस्कर एव केवलं
प्रमाय पूर्वं तुलयाथ मारितः ।
तया पुनः संमित एव तत्प्रमः
पृथक् स चेदल्पतयावतिष्ठते ॥ १६ ॥

१६. तथेत्यादि । तथा–तेन प्रकारेण, जीवो नोपलक्षितः, अन्यथा-अन्येन प्रकारेण, पूर्वं तस्करं, केवलयेव तुलया प्रमाय, अथ–अनन्तरं, मारितः स चोरः । पुनस्तुलया संमित एव तत्प्रमः–पूर्वप्रमाणेनावतिष्ठते स आत्मा तत्र शरीरे विद्यते चेत्तर्हि तत् शरीरमल्पतयाऽवतिष्ठते । अत एव शरीरे जीवो न विद्यते इति यावत् ।

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१. कदाचिदु° P, M. २. निहत्य चैकं P, M. ३. मयापि M.' ४. °च्चेति ममोप° T. ५. अथान्यथा M, P.

प्रवेश्य चोर हि महत्कुसूलक
विलिप्य लाक्षा बहिरप्यरन्ध्रकम् ।
गते हि[1] काले ददृशे शरीरक
न जीवमार्गस्तदलीकमुच्यते ॥ १७ ॥

१७ प्रवेश्येत्यादि । महत्कुसूलक-धान्यनिक्षेपणार्थ विरचित एहूकरन्ध्र । कर्णाटभाषया "कणज"मिति वदन्ति जना । 'कुसूलनड .' (?) इत्यमर । चोर प्रवेश्य, बहिरप्यरन्ध्रक यथा भवति तथा लाक्षया जतुना । 'लाक्षा राक्षा जतु क्लीबे' इत्यमर । विलिप्य विलेपन कृत्वा, काले गते सति, शरीरक-कुत्सितशरीर । 'कुत्सार्थे क ' इति सूत्रेण कप्रत्यय । शुष्क शरीर, ददृशे । जीवनमार्गो न ददृशे । शरीरे जीवो विद्यते इति यद्वचन तदलीकमुच्यते ॥

मुनिर्बभाषे शृणु चोत्तरत्रय
तरौ कृशानुर्दलितेऽपि खण्डश ।
न दृश्यते सोऽरणिमन्थनादृते
तथा शरीरे समुपेहि[2] निश्चयम् ॥ १८ ॥

१८ मुनिरित्यादि । मुनिरकम्पनाचार्य उत्तरत्रय शृणु इति बभाषे-बभाण । अरणिमन्थनात् अग्न्यर्थ नीरसतरुशकलमथनात् । ऋते-विना, 'पञ्चमी चर्ते' (शा व्या सू I iii 191) इति सूत्रनियमात् पञ्चमी । 'निर्मन्थ्यदारुणि त्वरणिर्द्वयो ' इत्यमर । तरौ खण्डशो दलिते सत्यपि, कृशानु -अग्नि न दृश्यते, तथा शरीरे आत्मा विद्यते इति निश्चय-निर्णय समुपेहि-जानीहि । 'ओमाङि पर' इति नियमेन समुपेहीति वक्तुमपप्रयोग ।

प्रमाय भस्त्रां तुलया पुनश्च ता
प्रपूर्णवायुप्रमिता विलोकयन्[3] ।
प्रमाणभेदोऽत्र न दृश्यते यथा
तयो पृथक्त्वेऽपि तथैव निश्चितम् ॥ १९ ॥

१९ प्रमायेत्यादि । तुलया भस्त्रां प्रमाय, पुनश्च प्रपूर्णवातप्रमितां तां विलोकयन्, अत्र प्रमाणभेदो न दृश्यते यथा, तयो पृथक्त्वेऽपि तथैव निश्चित जानीहि ।

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१ च P २ समवेहि P, M, समुपैहि T, समवेहि E. ३ विलोकय P.

प्रविश्य रोहं पुरुषेऽप्यरन्ध्रकं
धमत्यलं शङ्खमुदात्तनादकम् ।
ध्वनिर्बहिर्गच्छति नास्ति तत्पथ-
स्तथात्र मन्यस्व विचारपूर्वकम् ॥ २० ॥

२०. प्रविश्येत्यादि । पुरुषेऽपि, अरन्ध्रकं रोहं–रन्ध्ररहितं धान्यराशि-निक्षेपणार्थं रचितभमिखननं कर्णाटभाषया "हगब" इति वदति लोकः । तं प्रविश्य, शङ्खं–कम्बुं उदात्तनादकं यथा भवति तथा, अलं–अत्यर्थं, धमति सति, यथा ध्वनिः बहिर्गच्छति, तत्त्वतो नास्ति, तस्य पथः–तत्पथः, पथशब्दोऽकारान्तः कथं वा उपयश्रमाथश्चेति (?) त्रिकाण्डशेषः । यदाह धनञ्जयः—

पथश्रमं नेतुमपेतभारै-
र्विगाह्य हस्तेन विमुक्तमम्भः ।
विशीर्यमाणं...

इति । तस्य शङ्खस्य निनादसरणिः न विद्यते, अन्यत्र कायेऽपि भारपूरकमात्मा विद्यते इति जानीहि ॥

स कीदृशश्चेदयमुच्यते महा-
ननाद्यनन्तः स्वपरावबोधनः[3] ।
स्वतोऽन्यतश्चैव पुनः प्रतिक्षणं
विवर्तते हेतुफलात्मना क्रमात् ॥ २१ ॥

२१. स इत्यादि । सोऽयमात्मा कीदृशश्चेत्, तस्य स्वरूपमुच्यते; महान्–श्रेष्ठः, अनाद्यनन्तः–आद्यन्तरहितः, स्वपरावबोधनः–स्वमात्मानं, परं-स्वस्मात्परं अन्यं, तद्द्वयं अवबोधनो–ज्ञाता, स्वतः–स्वकायात्, अन्यतश्च–परकायाच्च, प्रतिक्षणं–अनवरतं, हेतुफलात्मना पुण्यपापकारणफलरूपेण पुनः विवर्तते–परिभ्रमति ॥

स एव कर्ता खलु पुण्यपापयोः
स एव भोक्ता सुखदुःखयोस्तथा ।
उपायसिद्धया परिभावितः पुनः
स एव तत्कर्ममलैर्विमुच्यते ॥ २२ ॥

२२. स एवेत्यादि । स एव आत्मा, पुण्यपापयोः कर्ता, खलुशब्दो वाक्यालङ्कारः । 'जिज्ञासानुनये खलु' इत्यमरः । स एवात्मा तथा सुखदुःखयो-

१. तन्पर° M. २. वान्यत्र M, P. ३. °बोधकः M; °भासकः T;-भासनः E. ४. °फलै° P.

-भोक्ता खलु। उपायसिद्धया स एव परिभावित -चिन्तित स एवात्मा। तत्कर्म मठे -तत् प्रसिद्ध। 'पश्चात्मनोरानिर्देशे प्रकृतामर्शने च तत्' इति वैजयन्ती। कर्माण्येव मलानि-किट्टानि, तै विमुच्यते। 'मलोऽस्त्री पापविट्र किट्टानि' इत्यमर ॥

प्रयाजन तत्परिभावनाविधे
हितावबोधादहितस्य वर्जनम्।
हित तु सम्यक्त्वमिदं तनूभृता
प्रतीहि तेषामहित विपर्ययम् ॥ २३ ॥

२३ प्रयोजनमित्यादि। तत्परिभावनाविधे -तदात्मध्यानविधानस्य हिताववोधादहितस्य वर्जन प्रयोजन प्रतीहि-जानीहि। तनूभृता इद सम्यक्त्व हित, तेषां तनूभृतां। हितशब्दयोगे चतुर्थी वा भवति। 'भद्रायुष्यक्षेमसुखार्थहितार्थ हितैराशिषि' (शा व्या सू I ııı 140) इति सूत्राद्विकल्प। विपर्ययम् व्यत्ययात्। असम्यक्त्वमहित जानीहि ॥

सरागसम्यक्त्वगुणव्रतैरय
सदैव बध्नाति हि पुण्यमात्मनि।
वदन्ति सम्यक्त्वममन्दमेधसो
रुचिं तु जीवादिपदार्थगोचराम् ॥ २४ ॥

२४ सरागेत्यादि। अयमात्मा, सरागसम्यक्त्वगुणव्रतै -अप्रत्याख्यानादि कषाययुक्तसम्यक्त्वगुणव्रतै आत्मनि पुण्य बध्नाति अमन्दमेधस -अमन्दा मेधा येषा ते, सम्यक्पटुमतय, कोविदा इति यावत्। 'अल्पाच्च मेधाया' (शा व्या सू II ı 198) इति सूत्रेण समासयुक्तमेधाशब्दस्य सादेश। जीवादिपदार्थ गोचरां-जीवाजीवास्रवबन्धसंवरनिर्जरामोक्षा तत्त्व, पुण्यपापे चेति नव पदार्था, तेषां गोचरा-विषया यस्य तां रुचि-श्रद्धा, सम्यक्त्व वदन्ति ॥

अहिंसनं सत्यमचौर्यमुच्चकै
रकामसेवा विषयेष्वमूर्च्छनम्।
व्रतानि पञ्चेति फलं त्वनुक्रमात्
विभज्य तेषामिति वर्ण्यते बुधै ॥ २५ ॥

२५ अहिंसनमित्यादि। अहिंसन हिंसारहितत्व, सत्य सत्यवचन, अचौर्य अस्तेय, 'चौरिकास्तैन्यचौर्यं च स्तेयम्' इति अमर। उच्चकै, अकामसेवा-ब्रह्मचारित्र,

१ 'यमास्तत्र' (?) P २ 'गुणव्रतै' T

विषयेषु, अमूर्छनं-अनभिव्यापकत्वं, इति पञ्चव्रतानि। तेषां फलमनुक्रमाद्विभज्य-विभजनं कृत्वा बुधैः वर्ण्यते ॥

अहिंसनं वैरहरं परं[1] भवे-
त्तनोति सत्यं तदमोघवाक्यताम्।
अचौर्यमाकर्षति रत्नसंचयं
बलावहं ब्रह्मचरित्व[2]मूर्जितम् ॥ २६ ॥

२६. अहिंसनमित्यादि। अहिंसनं, प्राणिहननपरिहरणपरं निष्कामं। 'परं दूरान्यमुख्येषु परोऽरिपरमात्मनोः' इति वैजयन्ती। वैरहरं भवेत्, तत् सत्यं अमोघवाक्यतां करोति। अचौर्यं-स्तेयरहितत्वं रत्नसञ्चयमाकर्षति। ब्रह्मचरित्व-मूर्जितं-श्रेष्ठं बलावहं-बलकरणम् ॥

भवस्य पूर्वापरकोटिभाविनो
भवत्यमूर्छाव्रतिनः प्रवेदनम्।
त्यजन्ति सन्तो मधुमद्यमांसकं
व्रतेषु पुष्टिं[3] विधिवद्विधित्सवः ॥ २७ ॥

२७. भवस्येत्यादि। अमूर्छाव्रतिनः अतिकाङ्क्षारहितस्य पुंसः, पूर्वापर-कोटिभाविनः—पूर्वश्चापरश्च पूर्वापरौ, तयोः कोटिः—अश्रिः। 'स्त्रियः पाल्यश्रि-कोटयः' इत्यमरः। तत्र भवितुं शीलमस्यास्तीति भावी, तस्य भाविनः; भवस्य प्रवेदनं-ज्ञानं भवति। व्रतेषु पुष्टिं विधिवद् विधित्सवः—विधानयुक्तं यथा भवति तथा विधातुमिच्छवः। सन्तः—मधुमद्यमांसकं—मांसमेव मांसकम्। स्वार्थे कप् प्रत्ययः। मधु च मद्यं च मांसं च-मधुमद्यमांसकं, त्यजन्ति ॥

विविच्य सम्यक्त्वमुदीरितं मया[4]
न तत्परं[5] किञ्चिदिहात्मने हितम्।
व्रतैर्विहीनोऽपि जनस्तदुद्वहन्[6]
न जातु दुःखादिनिवासमृच्छति ॥ २८ ॥

२८. विविच्येत्यादि। मया सम्यक्त्वं, विविच्य-विचार्य उदितं, आत्मने हितं तत्परं; तस्माद्व्रतादन्यद् हितं किञ्चिन्न। व्रतैर्विहीनोऽपि जनः तदुद्वहन् तज्जीवादिपदार्थगोचरश्रद्धानमुद्वहन्, जातु-कदाचित्, दुःखादिनिवासं-नरकं, न ऋच्छति-न गच्छति ॥

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१ स्थिरं P. २. °चरित्र° P, M. ३. सिद्धिं P. ४. तु यत् P. ५ तत्समं M, P. ६. तदुद्वहन् जनो T.

इह व्रतानां तु विपर्ययैर्जनः
प्रविश्य कष्टं भवनाट्यमण्डपम्।
विधृत्य नानाविधयोनिभूमिकां[1]
परिभ्रमन् क्लेशमुपैति केवलम्॥ २९॥

२९. इहेत्यादि। व्रतानां विपर्ययैः—व्यत्ययैः उपलक्षितो जनः। कष्टं भवनाट्यमण्डपं—संसारनर्तनरङ्गस्थानं प्रविश्य, नानाविधयोनिभूमिकां—नानाप्रकारयोनिप्राणियोनिजानितबहुरूपम्। यथाह धनञ्जयाचार्यो "राघवपाण्डवीये"—

...निरूप्य तस्यां स कुलायभूमिं
योगीव कश्चित्समयं निनाय। [द्विसंधानकाव्य V. २ (N. S. Edn 1895)] इति। विधृत्य परिभ्रमन्—परिभ्रमणं कुर्वन्, केवलं क्लेशमुपैति॥

यशोधरस्तज्जननी च यावुभौ
निहत्य तौ कृत्रिमताम्रचूडकम्।
भवेषु विभ्रम्य नितान्तदुःखिता-
विमौ तवान्ते वसतोऽद्य कुक्कुटौ॥ ३०॥

३०. यशोधर इत्यादि। यशोधरः तज्जननी च यौ उभौ कृत्रिमताम्रचूडकं निहत्य, भवेषु—जन्मसु, विभ्रम्य—विशेषेण भ्रमणं कृत्वा, नितान्तदुःखितौ, अद्य—अधुना, कुक्कुटौ भूत्वा, तावुभौ, तवान्ते—भवतः समीपे, वसतः—तिष्ठतः॥

करोति दुःखं यदि दूरदुःसहं
वधस्तु सङ्कल्पनया विचेष्टितः[2]।
किमङ्ग साक्षात् किमुतानृतादिभिः
समन्वितोऽसौ यदि सामवायिकैः॥ ३१॥

३१. करोतीत्यादि। सङ्कल्पनया विचेष्टितो वधस्तु यदि दूरदुःसहं—दुःखेन सोढुं शक्यं, दुःसहं। दूरस्थितैरपि दुःसहं, दुःखं करोति। साक्षात् यदि सामवायिकैः—सहायसहितैः; 'समवायश्चयो गणः' इत्यमरः। अनृतादिभिः—अनृतमसत्यं आदौ येषां तानि अनृतादीनि, तानि कानि? स्तेयपरदारग्रहविषयमूर्छनानि। समन्वितोऽसौ वधः। अङ्ग—भो चण्डकर्मन्। किं दुःखं करोति तत् किमुत—तत्किमुच्यते॥

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१. °भूमिका. M. २. °नयापि M, P.

विमुञ्च तद्वत्स विहिंसनादिकं
ममेदमाजीवनमित्यलं धिया ।
वदन्ति सन्तो हि यदात्मसंविद
हिताहितादानविवर्जनं फलम् ॥ ३१ ॥

३२ विमुञ्चेत्यादि । यत् यस्मात् कारणात्, सन्त आत्मसंविद् – आत्मज्ञानिन', आत्मविचारपरस्य पुस. हिताहितादानविवर्जन–हितस्वीकाराहित परिहरण फल वदन्ति । तत्–तस्मात् कारणात् वत्स–भो पुत्र, विहिंसनादिकं विमुञ्च। ममेदमाजीवनमिति धियाऽलम् ॥

इद वचस्तस्य निशम्य सन्मुने
स चाददे दृष्टिमणुव्रतोत्तराम् ।
अनुस्मृतातीतभवौ च कुक्कुटौ
ततो मुदा चुक्रुशतुश्च तावुभौ ॥ ३३ ॥

३३ इदमित्यादि । तस्य सन्मुनेरिद वच निशम्य स चण्डकर्मा च अणुव्रतोत्तरां दृष्टिं सम्यग्दर्शन जिनमताभिरोचन, यदाह वीरणन्दी मुनिः चन्द्रप्रभमहाकाव्ये—

ज्ञानमर्थपरिबोधलक्षण
दर्शन जिनमताभिरोचनम् ।
पापकर्मविरति स्वभावत
कीर्तित चरितमात्मवेदिभि ॥ [चन्द्रप्रभकाव्य, VII 50
(N S Press 2nd Edn) with slight variants]

इति । आददे स्वीकृतवान् । ततोऽनन्तर अनुस्मृत्या तावुभौ कुक्कुटौ च, मुदा–हर्षेण, चुक्रुशतु –आक्रोशन कृतवन्तौ ॥

नृपस्तदानीं धनुषि स्वकौशलं
मृगीदृशे दर्शयितु कृतोद्यम ।
विविच्य विव्याध निनादवेधिना
शरेण तौ पञ्जरवासिनौ खगौ ॥ ३४ ॥

३४ नृप इत्यादि । तदानीं मृगीदृशे कुसुमावलीनामधेयकलितायै । धनुषि स्वकौशल दर्शयितु कृतोद्यमो नृपो यशोमति , पञ्जरवासिनौ तौ खगौ–ताम्रचूडौ, निनादवेधिना–शब्दवेधिना शरेण, विविच्य–पृथक्कृत्य, विव्याध– मारितवान् ॥

विमुक्तवन्तौ व्रतरत्नबन्धुरं
मन' समाधाय तनु पतत्रिणौ ।
अधत्त गर्भे कुसुमावली तदा
मणी व गूढद्युतिबन्धनौ खनि' ॥ ३५ ॥

३५ विमुक्तेत्यादि । व्रतरत्नबन्धुर मन समाधाय व्रतमेव रत्न व्रतरत्न, तेन, बन्धुर-मनोहर, मन -चेत , समाधाय-समाधानमुपशम कृत्वा, तनु-शरीर, विमुक्तवन्तौ तौ पतत्रिणौ । तदा कुसुमावली गर्भे अधत्त । कथमिव ? खनि - रत्नजननभूमि । 'खनि स्त्रियामाकर स्यादि'त्यमर । गूढद्युतिबन्धनौ-गुप्त कान्तिनिबन्धनौ, मणीव, 'मणीवादीना वा' (का रू I ६३) इति सूत्रेण च विकल्पतया सन्धि । यदाह हर्षकवि नैषधे—

स्फुटोत्पलाभ्यामलिदम्पतीव तद-
विलोचनाभ्यां कुचकुड्मलाशया ।
निपत्य बिन्दू हृदि कज्जलाविलौ
मणीव नीता तरले विलेसतु ॥ (IX 87 N S Edn)

असूत सा तौ तनयौ तयो' पुमान्
यशोधरश्चन्द्रमती तु कन्यका ।
अवर्धिषाता विधुतत्प्रभानिभौ
जनस्य नित्य नयनामृतायितौ ॥ ३६ ॥

३६ असूतेत्यादि । सा कुसुमावली यौ तनयौ असूत सुषुवे, तयोर्मध्ये यशोधर पुमान् । चन्द्रमती कन्यका । विधुतत्प्रभानिभौ-विधुश्चन्द्र , तस्य चन्द्रमस प्रभा चन्द्रिका, विधुर्नारायण तस्य प्रभा लक्ष्मी । 'पद्मा श्री कमला प्रभा ' इति वैजयन्ती । 'विधुर्विष्णौ चन्द्रमसि ' इत्यमर । तयो चन्द्रिकयो नारायणलक्ष्म्यो , तयो निभौ, जनस्य नित्य नयनामृतायितौ-नयनयोरमृत वदाचरितौ सन्तौ, अवर्धिषातां-प्रवर्धमानौ बभूवतु ॥

विभक्तबाल्ये' वयसि प्रकुर्वता-
रुदात्तविद्यासु परिश्रमं तया ।
नृपो वनान्ते नियमस्थितं मुनिं
निरूपयन्नेव ययौ मृगाटवीम् ॥ ३७ ॥

३७ विभक्तेत्यादि । बाल्ये विभक्त-विभजित विभजनेन रहित, त्यक्तं, बाल्य-शिशुत्व, यत्र-यस्मिन् वयसि । तयो यशोधरचन्द्रमत्यो , उदात्त

१ विधुवत् P २ तायतौ P ३ विमुक्त M T ४ बोधे P

वियासु–अधिकराजवियासु, विया. का ? आन्वीक्षिकी त्रयी वार्ता दण्डनीतिरिति चतस्रो राजविया , तासु। परिश्रमं कुर्वतोस्सतो । 'षष्ठी चानादर' (शा. व्या सू I III 183) इति सूत्रेण सत्यर्थे षष्ठी भवति। यदाह वीरणन्दी मुनि "चन्द्रप्रभमहाकाव्ये"—

> गृहागत त मदमूढमानसो
> जनस्य हाहेति रवेण पश्यत ।
> तथा समास्फालयति स्म भूतले
> यथा स सर्वावयवैर्व्ययुज्यत ॥

इति। नृपोऽपि यशोमति , वनान्ते–वनमध्ये, 'अन्तो नाशावसाने च मध्ये पूर्वनिरन्तरे' इति विश्वप्रकाश । नियमस्थित मुनिं निरूपयन्नेव–विलोकयन्नेव मृगाटवीं ययौ ॥

> **ततो मृगाणामनवाप्य हिंसनं**
> **निवर्तमानो वदनेन शुष्यता ।**
> **मृगव्यविघ्नोऽयमिति क्रुधा मुना–**
> **वमोचयत्पंञ्चशतीं स शौवनीम् ॥ ३८ ॥**

३८ *तत इत्यादि* । ततस्तत्र वने । मृगाणा हिंसन अनवाप्य शुष्यता वदनेन निवर्तमानस्य यशोमते , अय मुनि दुरात्मा नावलोकनीय न , यतो मृग यस्य विघ्नो बभूव–आखेटनस्य प्रत्यूह , 'विघ्नोऽन्तराय प्रत्यूह ', 'आखेटन मृगव्य स्याद' (?)–उभयत्राप्यमर । इति कृत्वा, मुनौ पञ्चशतीं शौवनीं–शुनां समह शौवनी, तथोक्ता । 'स्थूलदूरयुवह्रस्वक्षिप्रक्षुद्रस्य ल्वादेरेच्क' (शा व्या सू II III 56) इति सूत्रेण श्वन् शब्दस्य वकारस्यौ कारादेश , तस्मादणि । मुनौ सुदत्ताचार्ये, अमोचयत् मोचयति स्म ॥

> **तप प्रभावात्तमनिघ्नतीं पुन–**
> **विलोक्य ता तत्र विवृद्धमत्सरम् ।**
> **स्वहस्तर्हिंसां कलयन्तमागतो**
> **वणिक्कु कल्याणसुहृत्प्रसङ्गत ॥ ३९ ॥**

३९ *तप इत्यादि* । तप प्रभावात्त मुनिमनिघ्नन्तीं–आबाधाकारिणीं तां सारमेयसहतिं, विलोक्य तत्र मुनौ, विवृद्धमत्सर–प्रवर्धमानमन्यु, 'अन्याभि-

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१ °वचोदयत् T

वृद्धयसहनेऽमर्षे मन्ने तु मत्सरः' इति विश्वप्रकाशः । स्वहस्तहिंसां-स्वस्य हस्तः करः; 'हस्तौ तु पाणिनक्षत्रे' इत्यमरः। तेन हिंसां कलयन्तं-मन्यमानं; यशोमतिं प्रसङ्गतः-ग्रामान्तरव्यवहारतः, कान्तारं संगच्छन् कल्याणसुहृत्-कल्याणनामधेयमित्रं वणिक् श्रेष्ठी श्रेष्ठः, आगतः-स्वयमेवाययौ ॥

उपद्रवं तस्य मुनेर्विलोकय-
न्यवोचदेवं स तदा यशोमतिम् ।
महामुनौ देव नमस्क्रियोचिते
किमीदृशं कर्तुमिह त्वमर्हसि ॥ ४० ॥

४०. उपद्रवमित्यादि । तदा तस्य मुनेरुपद्रवं-बाधां विलोकयन् स वणिगेव यशोमतिं राजानमवोचत् । देव-भो राजन्, त्वमिह नमस्क्रियोचिते-नमस्कारार्हे, महामुनौ-सुदत्ताचार्ये, ईदृशमकर्तव्यं कर्तुमर्हसि किम् ॥

दुरीहितं किञ्च यदत्र तत्परं
तदेव[1] मुष्णाति भवे भवे शिवम् ।
मनस्तु नित्यं तपसि[2] स्थिरं वह-
न्नजय्यशक्तिः शतयज्वनोऽप्ययम् ॥ ४१ ॥

४१. दुरीहितमित्यादि । किञ्च विशेषोऽस्ति । अत्र-मुनौ तव यद् दुरितमस्ति, तदेव भवे भवे-जन्मनि जन्मनि, परं-अधिकं शिवं-कल्याणं । 'श्वःश्रेयसं शिवं भद्रं कल्याणं मङ्गलं शुभं' इत्यमरः । मुष्णाति-अपहरति । तपसि नित्यं स्थिरं यथा भवति तथा मनो वहन्नयं मुनिः शतयज्वनोऽपि शतमख-स्यापि, अजय्यशक्तिः-जेतुं शक्या जय्या; न जय्या अजय्या; अजय्या शक्ति-र्यस्य सः असावजय्यशक्तिः ॥

अहर्पणोऽप्येष[3] करोत्यनुग्रहं
विनिग्रहायैष भवत्यकोपनः ।
अनारतं[4] ज्ञानसमाहितात्मना-
मलोकसामान्यमिदं हि[5] चेष्टितम् ॥ ४२ ॥

४२. अहर्पण इत्यादि । एष मुनिः अहर्पणोऽपि-रागरहितोऽपि अनुग्रहं-दयां, सकलप्राणिषु करोति । एषः अकोपनः सन् विनिग्रहाय-विषयनियमनाय भवति । तथाहि, अनारतं-अनवरतं ज्ञानसमाहितात्मनां-ज्ञानेन समाहितो गोप्यात्मा यत्नो

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१. तदैव, M, P. २. तदपि T. ३. अमर्षणो T, E. ४. अनातुर P. ५. वि P.

येषां ते तेषां मुनीनां इदं चेष्टितमलोकसामान्यं—न लोकः, अलोकः, जनः, 'लोकस्तु भुवने जने' इत्यमरः। समानस्य भावः सामान्यम्। जनवर्तनातिक्रान्तमिति यावत् ॥

ततोऽस्य भक्त्या प्रणिपत्य पादयो-
र्गृहाण वाचं कृतदोषशोधनीम्[1]।
प्ररोचते तुभ्यमिदं हि मद्वचो
न चेदधस्तादवपातुमिच्छसि ॥ ४३ ॥

४३. तत इत्यादि। ततस्तस्मात्कारणात्। भो राजन्, त्वमस्य मुनेः पादयोर्भक्त्या प्रणम्य, कृतदोषशोधनीं—विरचितपापपरिहारिणीं अस्य सुदत्ताचार्यस्य वाचं भारतीं, गृहाण—स्वीकुरु। इदं मद्वचः तुभ्यं न रोचते चेत्, 'यस्मै देवे'ति सूत्रेण चतुर्थी। त्वमधस्तादधोलोकं नरकमवपातुं—गन्तुमिच्छसि ॥

नृपस्तु तं प्रत्यवदत्कथं त्विमं
नमेयमस्नानतनुं मलीमसम्।
कुलेन[2] कोऽसाविति निर्णयादृते
वने मृगव्यस्य च विघ्नकारिणम्[3] ॥ ४४ ॥

४४. नृप इत्यादि। नृपः तं वणिजं प्रति अवदत्। अस्नानतनुं—स्नानरहितशरीरं, मलीमसं—स्नानरहितत्वादङ्गे मलधारिणं कथं नमेयं—नमनस्य योग्यो नमेयः, कथं केन प्रकारेण नमेयः, तं। कुलेन—वंशेन असौ कः इति निर्णयात्—निश्चयात् ऋते। 'समौ निर्णयनिश्चयौ' इत्यमरः। वने मृगव्यस्य—आखेटनस्य विघ्नकारणं—प्रत्यूहहेतुं इमं पापिनं किमर्थं वर्णयसि केन प्रकारेणापि नमनायोग्यमिति यावत् ॥

वणिक्त्ववादीदयमेव सर्वदा
शुचिः सदाचारनिरुद्धकिल्बिषः।
जलेन शुद्धिस्त्वपवित्रचेतसां
पुरीषमूत्रैर्बहिरम्बुमार्जनम् ॥ ४५ ॥

४५. वणिगित्यादि। वणिक् कल्याणमित्रं राजानमित्यवादीत्। सदाचारनिरुद्धकिल्बिषः—सदाचारेण—प्रशस्तचारित्रेण निरुद्धं किल्बिषं पापं येन स तथोक्तः। 'अस्त्री पङ्कं पुमान् पाप्मा पापकिल्बिषकल्मषम्' इत्यमरः। अयं सुदत्ता-

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१. °शोधिनीम् M, P. २. कुले च P. ३. विघात° P.

चार्यः सर्वदा शुचिः; तथाहि—अपवित्रचेतसां—पवित्रेतराचित्तानां; 'पवित्रः प्रयतः पूतः' इत्यमरः। जलेन शुद्धिः तु नीरस्नानमिति। पुरीषमुष्टेः—वर्चोनिचितमुष्टेः; 'पुरीषं गूथवर्चस्कम्'इत्यमरः। बहिरम्बुमार्जनं—बहिरुदकप्रक्षालनमिव। यदाह महाभारते व्यासः—

आत्मा नदी संयमतोयपूर्णा
सत्यावहा शीलतटा दयोर्मिः।
तत्राभिषेकं कुरु पाण्डुपुत्र
न वारिणा शुध्यति चान्तरात्मा॥

इति। तथा चाह कविराक्षसः—

द्विजेन्द्रो वा कलाढ्यो वा कामकारी भवन् सदा।
नित्यं निमज्जन्नप्यब्धौ नान्तःशुद्धो भवत्यलम्॥

इति॥

कुलेन गङ्गोऽयमनङ्गनिर्जयी
चिरं कलिङ्गेष्वधिरूढविक्रमः।
सुदत्तनामा पुनरद्य तप्यते
तपः कुतोऽप्युद्धृतभोगलालसः॥ ४६॥

४६. कुलेनेत्यादि। अनङ्गनिर्जयी अयं मुनिः, कुलेन—अन्वयेन, गङ्गः—गङ्गवंशः, इक्ष्वाकुवंशवत् प्रसिद्धियुक्तः। चिरं भृशं कलिङ्गेषु कलिङ्गनामधेयदेशराजत्वे तत्राधिरूढविक्रमः। कुतोऽपि अकस्मात् जातवैराग्यात् उद्धृतभोगलालसः—परिहृतस्रक्चन्दनवनितादिकाङ्क्षः, 'कामोऽभिलाषस्तर्षश्च सोऽत्यर्थं लालसा द्वयो'रित्यमरः। सुदत्तनामासौ पुनरद्य तपस्तप्यते। तपस्तपसीति धातुः। तपेः कर्तरि कर्मवत् कार्यं भवति। कर्मत्वाद्यगादि। तप्यते तपांसि धीरः करोतीत्यर्थः॥

मृगव्यलीलाविनिघातकारणं[3]
यदात्थ[4] देव त्वममुं[5] तथैव तत्।
अमुष्य धर्मप्रकृतेः प्रभावतो
वने न पापर्द्धिरिह प्रवर्तते॥ ४७॥

४७. मृगव्येत्यादि। देव, भो राजन्, अमुं मुनिं मृगव्यलीलाविनिघातकारणं, यदात्थ—यद् ब्रवि, तत् तथैव। धर्मप्रकृतेः धर्मप्रधानस्य, 'प्रधानं प्रकृतिः

१. 'प्युज्झित' M, P. २. 'विनिपात' P. ३. कारिणं M, P. ४. यदाह P. ५. त्वमिमं M, P.

स्त्रियां' इत्यमरः। अमुष्य मुनेः प्रभावतः सामर्थ्यादिह वने पापर्द्धिः–मृगव्यं; 'आखेटनं मृगव्यं स्यात् पापर्द्धिर्मृगया स्त्रियां' इति विश्वः। न प्रवर्तते–न भवति॥

सुहृद्वचस्तत्परिभाव्य भूपति–
स्तमादरेण प्रणनाम पादयोः।
अमन्यतैवं शिरसैनमर्चयन्
करोमि सद्यः परिशुद्धिमागसः॥ ४८॥

४८. सुहृदित्यादि। भूपतिः सुहृद्वचः परिभाव्य, आदरेण तममुं पादयोः प्रणनाम। सद्यः, शिरसा–स्वकीयकरवालविदारितस्वमस्तकेन, एनं मुनिमर्चयन्, आगसः–निजापराधस्य परिशुद्धिं करोमि इति मनस्यमन्यत॥

मुनिश्च राज्ञः स्वशिरश्छिकर्तिषो–
र्निवार्य हस्तेन हृदिस्थमब्रवीत्।
सविस्मयस्तं समपृच्छदादरा–
त्पितामहादेर्गतिमुर्वरापतिः॥ ४९॥

४९. मुनिरित्यादि। मुनिश्च, स्वशिरश्छिकर्तिषोः–स्वकीयमस्तकविदलन-करणकामस्य राज्ञः हृदिस्थं–अलुक्समासः 'हलस्सप्तम्या' इति। हृदयास्थितं उद्योगं कृत्यं हस्तेन निवार्य अब्रवीत्। सविस्मयः उर्वरापतिः आदरात् पितामहादेर्गतिं अपृच्छत्–पप्रच्छ॥

ततोऽवधिज्ञाननिरूपितं मुनि–
र्यथावदाख्यन्नृपतेर्मनीषितम्।
पितामहस्ते तपसा स पद्ममा–
त्परं नृपः स्वर्गमगच्छदूर्जितम्॥ ५०॥

५०. तत इत्यादि। ततोऽनन्तरं मुनिः सुदत्ताचार्यः अवधिज्ञाननिरूपितं अवधिज्ञानेन उदीरितं नृपतेर्मनीषितं यथावदाख्यत्–अब्रवीत्। तत्कथम्। भो राजन्, ते तव पितामहः–पितृपिता, 'पितामहः पितृपिता' इत्यमरः। यशोघः तपसा तपोबलेन पद्मात् ब्रह्मकल्पात् परमन्यं ब्रह्मोत्तरमिति ऊर्जितं–श्रेष्ठं स्वर्गमगच्छत्। ब्रह्मोत्तरमिति षष्ठं नाकमुपगतवान्।

स तत्र दिव्याभरणैर्विभूषितो
नवोदितादित्यनिभश्च तेजसा।
सुखानि देवीनिवहेन निर्विश-
न्ननूनकामो रमते दिवानिशम् ॥ ५१ ॥

५१. स इत्यादि। तत्र षष्ठस्वर्गे दिव्याभरणैर्विभूषित, तेजसा च नवोदितादित्यनिभः देवीनिवहेन साकं सुखान्निर्विशन् अनुभवन्, अनूनकाम. सन् दिवानिशं–अनवरत रमते।

विषेण हत्वा निजमेव वल्लभं
तथापि माता व्यजनिष्ट कुष्ठिनी।
मृतापि[२] सा दुर्गतिमभ्युपेयुषी
सुदु खिता सीदति वत्स पञ्चमीम् ॥ ५२ ॥

५२. विषेणेत्यादि। राजन्, तत्र मातापि निजवल्लभमेव यशोधर, विषेण–गरलेन हत्वा अष्टवङ्कसयोगात् कुष्ठिनी अजनिष्ट–अजनि। दीपजनबुधेत्यादि-सूत्रेण लुङ्। तदुपरि मृता सा अमृतमती, भो वत्स, पञ्चमीं धूमप्रभां दुर्गतिमभ्युपेयुषी सती सुदुःखिता भूत्वा सीदति, क्लिश्नाति।

यशोधरस्ते जनक पतत्रिणं
निहत्य तद्दोषवशेन कृत्रिमम्।
बभूव केकी शललोऽथ मीनक-
स्छागो द्विवार क्रमतश्च कुक्कुट ॥ ५३ ॥

५३. यशोधर इत्यादि। भो राजन्, ते तव जनको यशोधर कृत्रिम पतत्रिण निहत्य, शालिपिष्टमय कुक्कुट निहिंस्य, तद्दोषवशेन प्रथम केकी–मयूरो बभूव। अथ–अनन्तर, शललो–शल्यको बभूव। तदुपरि मीनक. लोहिताक्षनामधेय वारीणि बभूव। द्विवार–द्विप्रकारेण, छाग.–बस्तक. बभूव, क्रमतश्च कुक्कुटो बभूव

यशोधसूनोर्जननी क्रमादभू-
दनल्पदु खा तत एव दोषत।
ससारमेयो भुजगश्च नक्रक-
श्छागाङ्गना सा महिषोऽथ कुक्कुटी[४] ॥ ५४ ॥

५४. यशोघ इत्यादि। यशोधसूनो. यशोधरस्य जननी चन्द्रमती तत एव दोषत तस्मात् कृतकुक्कुटहननसभूतभूरिदोषात्। अनल्पदु खा सती ससारमेयो

१. नवोद्या° P २. मृता च P, M ३ साधोगति° P, M ४ कुक्कुट T, M

यः सारमेयेण रात्रिजागरेण सादितो भुजगोऽभूत्। प्रथमं कुक्कुरो बभूव। तदुपरि कृष्णसर्पोजनि। तदूर्ध्वं नक्रक: शिशुमारोऽभूत्। तदुपरि छागाङ्गना, धर्करयोपिद् भूत्। क्रमशो महिषो लुलायोऽजनि। अथ—अनन्तरं कुक्कुटी चाभूत्।

ततो वनान्ते भवता निपातितौ
धनुर्भृता भूमिप शब्दवेधिना।
विमृत्य[1] शुद्ध्या कृकवाकुनन्दना—
विमावभूतां कुसुमावलीसुतौ ॥ ५५ ॥

५५. तत इत्यादि। भो भूमिप, धनुर्भृता—कोदण्डधारिणा भवता शब्द-वेधिना बाणेन निपातितौ क्षतौ, कृकवाकुनन्दनौ—ताम्रचूडपुत्रौ। शुद्ध्या—मुनि-निरूपितसद्धर्मश्रवणानुरागपरिणामेन विमृत्य—मरण प्राप्य, इमौ कुसुमावलीसुताव-भूताम्॥

इति स्वसंकल्पनयापि हिंसया[2]
निशाम्य[3] घोरं भवविभ्रमं पितुः।
नृपः स भीतो बहुजीवघाततो
व्यधत्त वैराग्यरसाधिकं मनः॥ ५६ ॥

५६ इतीत्यादि। नृपो यशोमतिः स्वसंकल्पनया हिंसया, पितु:—जनकस्य, घोर—भीष्म, भवविभ्रम—ससारभ्रमण, निशाम्य—श्रुत्वा, बहुजीवघाततः भीतो भूत्वा, मन —चेत:, वैराग्यरसाधिक—विरागस्य भावो वैराग्य तस्मिन्। रसो धैर्ये 'शृङ्गारादौ विषे वीर्ये गुणे रागे द्रवे रस.' इत्यमर। तेनाधिक व्यधत्त—अकरोत्।

तदीयपुत्रावपि तत्क्षणे[4] गतौ
मुनीश्वरे वक्तरि तद्भवक्रमम्।
विभक्तमन्वस्मरतामपि स्वयं
प्रबोधकप्रायभवा खलु स्मृति ॥ ५७ ॥

५७. तदीयेत्यादि। मुनीश तद्भवक्रम तयोर्यशोधरचन्द्रमत्योः भवः जनन, तस्य क्रम वक्तरि सति तत्क्षणे गतौ—तदैव समागतौ। तदीयपुत्रौ—यशोमतिपुत्रौ। अभयमत्यभयरुचिकुमारौ विभक्त पृथक् पृथक् स्वयमप्यन्व स्मरतां—अनुस्मरतः। तथा हि—स्मृतिः स्मरण, प्रबोधकप्रायभवा हि—ज्ञातृजन-प्रतिबोधनात् प्रचुरभवा हि॥

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१. विमृत्य T. २ हिंसनात् P ३ निशाम्य T ४. °क्षण P.

ततश्च निर्वेगपरो नराधिपो
नराधिनाथैर्बहुभिः समन्वितः।
विमुच्य राज्यं तनये तपोऽग्रही-
द्वणिक्च कल्याणसुहृन्महामतिः॥ ५८॥

५८. तत इत्यादि। ततोऽनन्तरं निर्वेगपरो वैराग्यतत्परः नराधिपः—यशोमतिः तनये; अभयरुचिकुमारे राज्यं विमुच्य-निक्षिप्य, बहुभिः नराधिनाथैः सहितः समन्वितः भूत्वा सुदत्ताचार्यसमीपे तपोऽग्रहीत्। महामतिः तत्त्वालोकनचतुरमतिः वणिक्श्रेष्ठी श्रेष्ठः कल्याणसुहृत्–कल्याणमित्रं तु तपोऽग्रहीत्। जीवनदीक्षां जग्राह॥

पितुस्तपोविघ्नभयात्तदात्मज-
स्तदा गृहीतं[1] नरनाथवैभवम्।
विरक्तचेता विषयेषु दत्तवा-
न्यशोधराख्याय निजानुजन्मने॥ ५९॥

५९. पितुरित्यादि। तदात्मजः यशोमतेः सुतोऽभयरुचिकुमारः पितुः यशोमतेः तपोविघ्नभयात्–तपसः अन्तरायभयात्, तदा गृहीतं कर्मभूतं नरनाथवैभवं विषयेषु विरक्तचेता भूत्वा यशोधराख्यनिजानुजन्मने–स्वकीयानुजाय, दत्तवान्—यच्छति स्म॥

ततो भगिन्या सह मुक्तमोहया
सुदत्तमासाद्य महामुनीश्वरम्।
त्यजन् परिस्पन्दमनिन्दया[2] धिया
विमोक्षविद्यासु गणैर्[3]शिक्ष्यत[4]॥ ६०॥

६०. तत इत्यादि। ततोऽनन्तरं अभयरुचिकुमारः मुक्तमोहया भगिन्या—स्वस्रा, अभयमत्या सह सुदत्तमासाद्य, अनिन्दया धिया परिस्पन्दं–परिग्रहं, परित्यजन् विमोक्षविद्यासु — निःश्रेयसनिमित्ततत्त्वविद्यासु। गणैः—जिनमुनिसमुदायैः अशिक्ष्यत–'शिक्ष विद्योपादाने' इति धातौ कर्मणि लङ्॥

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१. °ग्रहीत् T. २. °मनिन्दितो P; °ममन्दया M. ३. गुणै° M, T, P. ४. °रशिक्षत P.

इत्थं यौ नृपतनयौ यशोमतीयौ
कान्तारे गुरुचरणावुपासिषाताम् ।
आवां तावभयरुचिं तयोस्तु नाम्ना
मामुच्चैरभयमतीमिमां वदन्ति ॥ ६१ ॥

६१. इत्थमित्यादि । यशोमतीयौ–यशोमतीसम्बन्धिनौ । 'दोः छः' (शा. व्या. सू. I, iii. 26) इति सूत्रेण सम्बन्धार्थे छप्रत्ययः । इमौ तनयौ राजकुमारौ यौ कान्तारे गुरुचरणौ सुदत्ताचार्यपादौ उपासिषातां उपासनां चक्रतुः । 'शासु अनुशिष्टौ' इति धातौ लुङ् । तावावां तयोस्तु नाम्ना मामुच्चैः अभयरुचिं वदन्ति । इमां अभयमतीं वदन्ति ॥

अद्य ते नगरतो बहिर्वने
मारिदत्त वसतो महामुनेः ।
भिक्षणाय[१] नियमादिहागता-
वग्रहीष्वहि तु चण्डकर्मणा ॥ ६२ ॥

६२. अद्येत्यादि । भो मारिदत्त, ते तव नगरतो बहिर्वने नगरात् बहिःस्थितवने 'गिरिनद्यादीनामि'ति णत्वम् । वसतः–संतिष्ठमानस्य, महामुनेः सुदत्ताचार्यस्य नियमात्–नियोगादिह पुरे भिक्षणाय–आहाराय आगतौ आवां । चण्डकर्मणा त्वग्रहीष्वहि । स्वीकृतवन्तौ । ग्रह उपादाने इति धातौ लुङि उत्तमपुरुषद्विवचनम् ॥

सङ्कल्पहिंसाजनितं तु घोरं
भवेषु दुःखं तदिदं स्मरन्तौ ।
विमुच्य बाल्येऽपि विभूतिमिद्धा-
मास्तां हि शिष्यौ[२] मुनिपुङ्गवस्य§ ॥ ६३ ॥

६३. संकल्पेत्यादि । संकल्पहिंसाजनितं भवेषु–जन्मसु, घोरं–भयंकरं तदिदं दुःखं तौ अभयमत्यभयरुचिकुमारौ बाल्ये शिशुत्वेऽपि, इद्धां–उज्ज्वलां, विभूतिं–संपदं, विमुच्य–त्यक्त्वा, मुनिपुङ्गवस्य–सुदत्ताचार्यस्य शिष्यावन्तेवासिनौ आस्तां हि । अभवतां खलु । 'अस भुवि' धातौ लङ् परस्मैपदद्विवचनम् ॥

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१. वीक्षणाय T. २. शिष्यावभूतां P; मभूव शिष्या M. §. Verses from 64 to 71 are dropped in M.

क्व कृत्रिमपतत्रिणो वधविधि क्व तद्दु सह
भवभ्रमणमावयोरिति मन परीतापिनौ ।
जिघांसुमिह जीवराशिमधुना भवन्त पुन
विलोक्य कृतविस्मयौ कृतकृपौ च वर्तावहे ॥ ६४ ॥

६४ क्वेत्यादि । कृत्रिमपतत्रिण कुतककताम्रचूडस्य वधविधि क्व, आवयो दुस्सह भवभ्रमण क्व इति मन परीतापिनौ, नहिवृतिवृषिव्यधिसहित निरुचि क्वौ तिङ्कारकस्य'ति सूत्रेण (शा न्या सू II ॥ ९०) अव्ययरूपोपसर्गस्य वा दीर्घ । अधुना-इदानीं, जीवराशि तिरश्चां निचय, जिघांसु हन्तुमिच्छु भवन्त त्वां विलोक्य कृतविस्मयौ आवा कृतकृपौ सन्तौ, वर्तावहे सतिष्ठावहे ॥

§ तदुक्तमाकर्ण्य तु चण्डमारी
विलोक्यमाना सह पौरवर्गै ।
अवेत्य तौ स्वस्य च भ गिनेयौ
स मारिदत्तो नृपतिर्जहर्ष ॥ ६५ ॥

६५ तदुक्तमित्यादि । चण्डमारी पौरवर्गैसह पुरजनसन्दोहैस्साक, तदुक्त-तस्य अभयरुचिकुमारस्य, उक्त-वचन । ' उक्त भाषितमुदित चर्वितमाख्यात मभिहित लपितम्' इत्यमर । आकर्ण्य श्रुत्वा । पुरजनसचयैर्विलोक्यमाना सती, जहर्ष-हृष्टवती, स मारिदत्तो नृपतिश्च तावभयमत्यभयरुचिकुमारौ स्वस्य भागिनेया-ववेत्य स्वसृपुत्राविति विज्ञाय, जहर्ष-हर्ष कृतवान् ॥

विरक्तिमासाद्य[1] तु चण्डमारी
विलोक्यमाना वपुषा जनौघे ।
ननाम युग्म वधदु खभीरु
स्तदाज्ञयासादितशुद्धदृष्टि ॥ ६६ ॥

६६ विरक्तिमित्यादि । वधदु खभीरु -बहुप्राणि, हिंसनसञ्जातदु खाद्भीता चण्डमारी, जनौघे विलोक्यमाना, वपुषा चरणयुगलचलनकरणपरिणतशरीरेणाप-लक्षिता भूत्वा, अभयरुचिकुमारचरणसमीप स्वयमेव गत्वा, तदाज्ञया तस्य कुमार-

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§ This verse as such is not found in any of the Mss Some of the lines are found repeated however, with slight changes, in the next two verses

१ तदुक्तिमाकर्ण्य P, तदुक्तमाकर्ण्य L. २ °पादित P

स्यादेशेन, आसादितशुद्धदृष्टिः–स्वीकृतसम्यग्दर्शनव्रती युग्मं–वर्णिद्वयं, ननाम-नमति स्म ॥

पूजयन्तु शुचिभिः कुसुमाद्यै-
र्मामितःप्रभृति मत्पदभक्ताः।
कुर्वतस्तु वधमत्र कुटुम्बं
नश्यतीत्यभिनिवेश्य तिरोऽभूत् ॥ ६७ ॥[1]

६७. पूजेत्यादि। मत्पदभक्ताः–मम पदयोः भक्ताः, इतः प्रभृति–इत ऊर्ध्वं मां कुसुमाद्यैः कुसुमाक्षतजलगन्धदीपधूपबलिफलैः पूजयन्तु। अत्र–मयि निमित्ते 'निमित्तात्कर्मणि' इति सूत्रेण (का. रू. I ४२५) सप्तमी। वधं कुर्वतः पुंसः कुटुम्बं नश्यतीति अभिनिवेश्य–अभितो ज्ञापयित्वा, शापं कृत्वा वा। 'शापस्त्व-भिनिवेदनम्' इति विश्वः। तिरोऽभूत्–तिरोदधे ॥

अपि च कुसुमदत्ते पुत्रवर्ये स्वराज्यं
विषयसुखविरक्तो मारिदत्तो विधाय[2]।
वनगतमथ ताभ्यां श्रीसुदत्तं प्रपन्नो
निरुपमविनयश्रीः संयमित्वं प्रपेदे ॥ ६८ ॥

६८. अपि चेत्यादि। विरक्तः–बहुजीवहिंसनभयात् वैराग्ययुतः मारिदत्तः कुसुमदत्ते पुत्रवर्ये स्वराज्यं, निधाय–कृत्वा, अथ–अनन्तरं, वनगतं श्रीसुदत्तं वनमध्यावतिष्ठमानं श्रीसुदत्ताचार्यं, ताभ्यां वर्णिद्वयेन सार्धं प्रपन्नः–संप्राप्तो, मारिदत्तः निरुपमविनयश्रीः भूत्वा संयमित्वं–मुनेः प्रसन्नतयान्तेवासित्वं प्रपेदे–प्राप्तः। इदं मालिनीवृत्तम्।

विद्यामधीत्य सुचिरं गुरुसंनिधाने
तप्त्वा तपश्च बहिरन्तरिति द्विभेदम्।
त्यक्त्वा समाधिविधिना तनुमायुरन्ते
देवोऽभवत्स नृपतिस्त्रिदिवे तृतीये ॥ ६९ ॥

६९. विद्यामित्यादि। नृपतिर्मारिदत्तनामधेयो मुनिः, गुरुसंनिधाने-सुदत्ताचार्यसमीपे विद्यां–तत्त्वावलोकनादिचतुरविधां सुचिरमधीत्य। बहिरन्तरिति द्विभेदं तपश्च तप्त्वा–कृत्वा। आयुरन्ते–आयुषोऽवसाने, समाधिविधिना संन्यसन-विधानेन तनुं शरीरं त्यक्त्वा तृतीये त्रिदिवे स्वर्गे, देवोऽभूत्। इदं वृत्तं वसन्त-तिलकाभिधानम् ॥

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१. After this, T and P have a verse 67 consisting of *ab*, viz., देव्या तयोरर्चनया तयैव। विनीयमानः सह पौरवर्गैः, and *cd* being same as *65 cd* २. निधाय P.

अल्पं निजायुष्यमवेत्य तौ च[1]
तपश्चरित्वा यमलौ यथोक्तम् ।
योगेन निर्मुच्य शरीरबन्ध-
मीशानकल्पेऽनिमिषावभूताम् ॥ ७० ॥

७०. अल्पमित्यादि । तौ यमौ–तद्दर्णिद्वयं, निजायुष्यमल्पमवेत्य, यथोक्तं–आगमोक्तिमनतिक्रम्य, तपश्चरित्वा–रचयित्वा, योगेन–ध्यानेन, 'योगः संनहनोपायध्यानसंगतियुक्तिषु' इत्यमरः । शरीरबन्धं निर्मुच्य–त्यक्त्वा ईशानकल्पे–द्वितीयनाके, अनिमिषौ–देवौ, 'अमरोऽनिमिषः सुरः' इति विश्वः । अभूतां–सञ्जातौ । इयमिन्द्रवज्रा ॥

अमरवनितामारस्मेरावलोकनगोचरं
तरुणतरणिच्छायाचोरं चिरं[5] दधतौ वपुः ।
विषमभवनिःसारीकर्तुर्मुनेः स्मरणावहौ
परमसुखिनौ रेमाते तौ सुरावसथस्थितौ ॥ ७१ ॥

७१. अमरेत्यादि । अमरवनितामारस्मेरावलोकनगोचरं–अमरवनितानां, मारात्–कामात् सञ्जातं स्मेरावलोकनं, तस्य गोचरं–विषयं, तरुणतरणिच्छायाचोरं–तरुणश्चासौ तरणिश्च तरुणतरणिः, तस्य छाया–कान्तिः; 'छाया सूर्यप्रिया कान्ति'रित्यमरः; कान्तेश्चोरं–स्तेयं, वपुः–शरीरं चिरं दधतौ । विषमभवनिःसारीकर्तुः–विषमश्चासौ भवश्च विषमभवस्तम् । निस्सारीकर्तुः–अनिस्सारं निस्सारं करोतीति निस्सारीकर्ता, तस्य मुनेः सुदत्ताचार्यस्य स्मरणावहौ–स्मृतिं कुर्वन्तौ । 'स्मृत्यर्थकर्मणि' इति सूत्रेण (का. व्या. सू. II IV.39) कर्मणि षष्ठी । परमसुखिनौ, सुरावसथस्थितौ–सुराणामावसथः सदनम् । 'वसत्यावसथावासः' इति धनंजयः । तत्र स्थितौ तौ देवौ । रमाते–रमणं चक्रतुः । इदं हरिणीवृत्तम् ॥

स्वर्गाधिरोहमवधार्य तयोः सुदत्ता-
द्यौधेयभूतलपतेश्च तपोबलेन ।
तद्विप्रयोगजनितं प्रविमुच्य शोकं
प्रीतिं यशोधरनृपः परमां जगाम ॥ ७२ ॥

७२. स्वर्गेत्यादि । यशोधरनृपः सुदत्ताचार्यात् तयोरभयमत्यभयरुचिमुन्योः, यौधेयभूतलपतेर्मारिदत्तमुनेश्च तपोबलेन स्वर्गाधिरोहमवधार्य–निश्चित्य, तद्विप्रयोगजनितं–तेषां वियोगसंभूतं शोकं शुचं प्रविमुच्य–त्यक्त्वा, परमां प्रीतिं जगाम ! इयमपि वसन्ततिलका ॥

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१. धीरौ P. ५. तदा T.

गुरुषु विनयवृत्तिं बन्धुषु प्रेमबन्धं
रिपुषु करकृपाणं दर्शयन्नाहवेषु ।
अधिगतनयसिन्धुः सत्यसन्धः स राजा
रणमुखजयसिंहो राज्यलक्ष्मीं बभार ॥ ७३ ॥

७३. गुरुष्वित्यादि । गुरुषु विनयवृत्तिं दर्शयन्, बन्धुषु–ज्ञातिषु प्रेमबन्धं दर्शयन्, आहवेषु–युद्धेषु 'सङ्ग्रामाभ्यागमाहवाः' इत्यमरः । रिपुषु परिपन्थिषु निमित्तेषु सत्सु । 'निमित्तात्कर्मणी'ति सूत्रेण (का. रू. I. ४२५) सप्तमी । करकृपाणं करतलकलितखड्गं दर्शयन् । अधिगतनयसिन्धुः–प्राप्तनीतिसमुद्रः, सत्यसंधः सत्यप्रतिज्ञावान् । 'सन्धा प्रतिज्ञा मर्यादा' इत्यमरः । रणमुखेजयसिंहः–रणमुखजयसिंहेत्यपरनामधेयविराजमानः स राजा–यशोधरभूपालः राज्यलक्ष्मीं-बभार । इयमपि मालिनी ॥

धर्म्ये वर्त्मनि तेजसा नियमयन्वर्णांस्तथैवाश्रमा-
न्वृद्धाराधनया हृषीकविजयादुत्तीर्णविद्यार्णवः ।
पारावारपरम्परीणपरमख्यातिर्नयोत्कृष्टधी-
रासेविष्ट यशोधरो नरपतिर्दीर्घां त्रिवर्गश्रियम् ॥ ७४ ॥[२]

इति श्रीवादिराजविरचिते यशोधरचरिते महाकाव्ये चतुर्थः सर्गः ।
समाप्तोऽयं ग्रन्थः । §

७४. धर्म्ये इत्यादि । वर्णान्–चतुरो वर्णान्, 'विप्रक्षत्रियविट्शूद्राः चातुर्वर्ण्यम्' इत्यमरः । धर्म्ये वर्त्मनि–अहिंसामार्गे 'धर्मो धनुष्यहिंसायाम्' इति

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१. P ends here. २. A and F have the following additional verse as the 75 th :—

तावद्भवन्ति मधुरा मधुशर्करादा-
स्तावद् हृषीकविषया हृदयं स्पृशन्ति ।
यावद्यशोधरकथा श्रवणानि पुंसां
श्रीवादिराजरचिता न रसैर्बिभर्ति ॥

§ After the colophon, F records the following eulogy:–

कोणाद्' क्षोणमेकं भजतु भवकशाद् सौगतस्यागतोऽयं
मृत्युर्मीमांसकाया किमिति जडधिय कुर्वते गर्वदूर्सि ।
येनायं न्यायमार्गप्रकटपटुवच प्रौढिपर्यायस्ढं
यादं दुस्तर्कगादग्रहणपरिवृढान् वादिराजस्तृणेढि ॥

धनंजयः । तेजसा नियमयन्–शिक्षयन्, आश्रमान्–आश्रमचतुष्टयम् । 'ब्रह्मचारी गृही वानप्रस्थो भिक्षुश्चतुष्टयम्' इत्यमरः । तथैव धर्म्ये वर्त्मनि नियमयन् । वृद्धाराधनया–वृद्धसेवया, हृषीकविजयात्–इन्द्रियविजयात् । 'हृषीकं विषयीन्द्रियम्' इत्यमरः । उत्तीर्णविद्यार्णवः–लङ्घितान्वीक्षिकीदण्डनीतिराजविद्यसमुद्रः । पारावारपरम्परीणपरमख्यातिः–पारावारः समुद्रः; 'समुद्रोऽब्धिरकूपारः पारावारः' इत्यमरः । तस्य । परम्परीणा–तीरगा । 'पारावारावारपारेभ्यः खः' (शा. व्या. सू. III. 1. 2) इति सूत्रेण खप्रत्ययः । ('घघधखफप्रत्ययस्येति न्' ।) परमख्यातिः कीर्तिर्यस्य सः तथोक्तः 'जनोदाहरणं कीर्तिं साधुवादं यशो विदुः । वर्णं गुणावलिं ख्यातिम्' इति धनंजयः । यदाह हरिचन्द्रकविः धर्मशर्माभ्युदये

कृतार्थी कृतार्थी हित त्वा हितत्वात्
सदानं सदा नंदिनं वादिनं वा ।
विभालम्बिभालं सुधर्मा सुधर्मा–
पितख्यापितख्याति सा नौति सानौ ॥
[X. 51 N S Press, 2nd edn 1899]

इति नयोत्कृष्टधीः–नीतावुत्कृष्टबुद्धिर्यशोधरो नरपतिः, त्रिवर्गश्रियं–धर्मार्थकामसम्पदम् । 'त्रिवर्गो धर्मकामार्थैः' इत्यमरः । दीर्घं–चिरं । आसेविष्ट–भजते स्म । इदं शार्दूलविक्रीडितम् ॥

अकारयदिमां टीकां चिक्कणो गुणरक्षणः ।
अकरोज्जिनदासोऽय चिक्कणात्मजलक्ष्मणः ॥

इति श्रीवादिराजकृत–यशोधरनामधेय–महाकाव्यटीकायां लक्ष्मणकृतायां चतुर्थः सर्गः ।

वादिराजकृतकाव्यभावनं
साधुजैनमुनिपादसेवनम् ।
वीतरागचरणाब्जलोकनं
प्रीतयेऽस्तु मम जन्मजन्मनि ॥
श्रीमत्पद्मणगुम्मटेत्यभिहितौ श्रीवर्णिनौ भूतले
ख्यातौ चारुचरित्रवार्धिहिमगू तत्प्रीतये लक्ष्मणः ।
मन्दो बन्धुरवादिराजविदुषः काव्यस्य कल्याणदां
टीकां क्षेमपुरेऽकरोद्गुरुतरश्रीनेमिनाथालये ॥

ENGLISH TRANSLATION

YAŚODHARA'S TALE

Canto I

1. My homage to Lord Suvrata, the cloud laden with waters of rigorous vows, whose deep rumbling is the profound Religion (of Jainism) which makes the peacock, the illustrious king of the gods (Indra), begin to dance in delight.

2. May our Teachers all — *Jina-s*, *Siddha-s*, *Sūri-s*, *Upādhyāya-s* and *Sādhu-s* — bestow on us *nirvāna*, the highest good.

3. May the illustrious Samantabhadra and the others, the excellent mountains of poetic gems, grant us *an abundance of the best gems of expression.*

4 This is a brief account of past history. To those who listen with mindfulness, good things will flow in and evil things will wither away.

5. This work promotes dispassion and secures a clear vision, it annihilates diseases and removes afflictions

6 The same Vādirāja who sang the adventures of Pārśvanātha-Kakutstha, has composed this tale of Yaśodhara.

7. In the land of Bhārata, in the country called Yaudheya, there is a city by name Rājapura, comparable to the city of Rājarāja (Kubera) himself;

8. Whose surrounding fort-wall made of gold, kissing the very clouds, appears always like the halo of the mid-day sun,

9. Wherein the light of the mid-day sun, mingled with the glow of rubies set in the turrets of the mansions, appears like the light of dawn;

10 Which, with its banners fluttering in the wind on the mansions of the wealthy, seems to invite, from above, the needy from every direction ;

11. Wherein, fawn-eyed women, though with limbs of unequal (also, 'unequalled') charm, appear *to the gallants sweet in every limb ;*

12. Where young princes are liberated from the distress of the fire of passion by caressing against their bosom the breasts of women, like mountains caressing clouds ;

13 Wherein riches, like *the learning* of the virtuous, grow more and more, even when freely distributed to the needy, day after day.

14 In the unmentionable (a euphemism for 'southern') quarter of that city, stands the goddess Caṇḍamārī to whom animal slaughter is exceedingly dear ;

15 Who, of terrifying countenance, plunges the land and locality in ruin when she is not propitiated with timely sacrifices of animals ,

16 And who, when propitiated duly by the citizens, *favours them by destroying famine and deadly* epidemics.

17. In the month of Āśvayuja and Caitra, festivals are celebrated in her honour, by citizens headed by the king, to win favours by propitiating her

18 Spring came and announced, as it were, his advent to the goddess through the songs of cuckoos *intoxicated by tasting the tender sprouts of mango trees.*

19. Causing the red *asoka* bunches to bloom forth on all sides, that season seemed to bring to the goddess his own blood as sacrifice.

20. The cuckoos on the branches of the mango trees in the temple-yard looked like offerings of meat, at the ends of spears, brought by Spring (the devotee).

21. Unable to let any delay in the punctual worship of the deity, (the punctilious) King Māridatta repaired to the temple of that goddess.

22. At his command, the citizens brought at once, from all quarters, pairs (i. e. a male and a female) of various animals.

23. In the temple of the goddess, cocks, goats, stags, boars, buffaloes, etc., bound down by tight ropes, were crying aloud in pain.

24 The earth, rent in several places by their piercing yells, seemed to indicate so many openings of the gateways to Hell.

25. The King pulled out his sword and gave this command to Caṇḍakarman :—" Seek out a human pair endowed with wholesome features

26 After I have sacrificed the human pair with my own hands to the goddess, the citizens shall sacrifice the different pairs of lower animals.

27. Otherwise, there will be a breach of rule, unleashing the fury of the goddess, to the utter destruction of infants and women, cattle and elders."

28 Thus bidden by the King, Caṇḍakarman sent his men at once in all directions and set out himself in quest of a human pair.

29. Meanwhile, the wise and eminent sage Sudatta arrived in the garden of that city with a retinue of five hundred ascetics.

30. He was free from the three Defects (viz., passion, hatred, and ignorance) and devoid of the Three

Injuries (viz , mental, vocal and physical), his conquest over the Three Darts (viz , falsity, illusion, and evil) was complete and he was not tainted by the Three Prides (viz., of wealth, enjoyment and peace.)

31 He was free from the seven fears (viz , of this world, the next world, ability, unprotection, death, pain and accident), and assuring refuge to all beings. He was ever earnest in the study of scriptures and he was a shining flame of pure wisdom.

32. He was a singular abode of austerities, and a vast ocean of all holy rites He was the shining sun for the lotuses of devotees, and he was taintless in his character and conduct

33 Seated in a holy place there in the company of ascetics, he performed in earnest the prescribed rites after a journey.

34. As the company of ascetics observed a fast that day, the sage commissioned a pair of neophytes to obtain alms for themselves.

35. Bowing down to the sage, the twins set out and were caught on their way by Candakarman who took them later to the King of Rājapura.

36 Abhayaruci (*the boy*) *addressed these words* to his sister (Abhayamati) :—" Sister, be reconciled in your mind Do not fear death !

37. Don't you know that pain has lost its edge towards us through our prolonged ascetic life ? When the body itself is the source of all pains, how can one expect relief from pain so long as the body endures ?

38. Therefore, why should one wail in suffering that which cannot be avoided ? The wise ones declare that conquest of suffering is the highest penance. "

39. Hearing the words of her elder brother, Abhayamatī declared : " What fear can we have when we know the truth about the past and the future alike ?

40. This is spiritual wisdom, and this its finest fruit. namely, disinterestedness in joy and suffering alike."

41. Consoling each other in this way, the princely pair arrived unvexed at the temple of the terrible Māri.

42. Wherein the floor, bathed in blood and red in hue, was like the out-stretched tongue of the goddess desiring to taste the wine of blood

43. Where the heaps of flesh, infested by swarming flies, looked like the undigested excess of food vomited out by the terrible Māri.

44. Through the fresh human skulls hung on the high projections of the temple-wall, the goddess appeared, as if she were assuming numerous faces and looking for live sacrifices

45. When the king drew near, these wise twins, being urged by the people to bless him, pronounced the following benediction —

46. " O King, may this kingdom be the best governed one by your adopting the code of morality which is conducive to the good of all living beings and which ensures the good of all subjects."

47 Seeing them speak so fearless and free, Māridatta fell into quiet thought, with eyes staring in dismay

48 " Is this perchance a divine pair disguised in human form ? Or perhaps a celestial couple fairer than Cupid and his mate ?

49. Never before have my eyes espied such unexcelled beauty. By luck, at last, my eyes have reaped the reward of their existence.

50. Even after seeing me with the drawn sword and this goddess so relentness, the minds of these two remain unvexed. What a matchless courage !"

51. Then he put them these questions aloud: "Who are you ?" "Whence did you come ?" "Which is your family ?" "For what reason are both of you disinterested in pleasures even in childhood ?"

52 Thereupon the wise Abhayaruci replied to him in words whose light dispelled the boundless darkness of sin

53 "Oh King, our account is such as can be liked by the virtuous only. But you are fond of vice. Of what avail is our tale ?

54 A perverse nature cannot brook the sight of virtue To one affected by bilious fever, milk does not taste sweet

55 So let our story alone. Do that which thou thinkest good May that which our *karma* has conditioned be our lot We have nothing to complain about."

56 On hearing this, the King threw his sword away and with folded hands importuned him to narrate his story. The prince then started his narration.

57. Meanwhile, the whole lake of royal retinue honoured that waxing moon (viz, Abhayaruci) exuding the nectar of morality, with lotus-buds of folded hands.

58. "Oh King, I heartily congratulate you on your mind being drawn towards the Noble Path. Religious faith, once kindled, will surely bring a benevolent mind to men in course of time.

59. Turn your attentive mind, therefore, to my discourse, dripping with the nectar of holy *Dharma*. Heard with religious faith, it will surely dispel sufferings, one and all.

60. Not only has this been declared by perfected saints (Jinas) who realised the Absolute, but this is our experience also, burnt, as we have been, by a thousand sufferings, time and again.

61 I shall narrate to you, O King, this delightful autobiography of ours, which will serve to dispel all evil. Please do heed the words of the virtuous.

62. The wise ones who will listen attentively to this holy account, quintessential, and conducive to the acquisition of the choicest state of all glory and joy, will surely paint the walls of the directions with their fame, white and radiant as the jasmine and the moon, and attain eternal bliss, after enjoying the highest pleasures in this world.

Canto II

1. There is, in the kingdom of Avantī, the famous city of Ujjayinī, abounding in delightful comforts, and competing with the wealthy capital (Amarāvatī) of the heavenly king, Indra, in respect of riches.

2. In that city reigned a wise king, with the glorious name Yaśogha, whose boundless valour was exhibited in his annihilation of proud adversaries in many a battle.

3. Since he decked the walls of directions with the paint of his glory, white as lotus, learned men proficient in etymology of words like *pṛṣodara* (*pṛṣat* + *udara*,

where *t* is irregularly dropped), gave him the appropriate name 'Yaśogha' (*yasas* + *ghas*).

4. Even as the paste of red sandal-wood, full of saffron powder and camphor, cooled his hot limbs when smeared over his bosom, so did the moon-faced Candramatī, full of love, abate his love-fever by being pressed to his bosom in privacy.

5 To them was born a glorious son, by name Yaśodhara, matchless in good manners and valour. He was spreading, in all directions, the radiance of his fame, white as the train of waves in the Milky Ocean

6 Abandoning the autumnal moon for fear of fading again as it were, Moonlight made her permanent home in his face, the abode of unfading beauty, and the seat of blooming blue lotuses, namely, the eyes.

7. The broad chest of that beaming prince, adorned by the necklace of shining pearls, seemed as if it were adorned by the radiant smile of the sporting goddess of wealth, residing therein

8. His two massive arms, long like snakes, and like two embodiments of martial valour, served as Rāhu and Ketu to the rising orb of the moon, viz, the host of enemy kings.

9. Smashing down, as he did, the elephants' heads, viz, adversaries, he was a lion through and through in valour. Yet, because his body was the permanent abode of beauty, he attained fame on earth, only as the lion-waisted one.

10. In him who had the best of all virtues, there was nothing middling or low. (Passionate) damsels (interested in the latter) could not, therefore, feel satiated with him.

11. What wonder that his feet, rosy like fresh lotuses (and 'two veritable rubies'), gaining in splendour by applications of unguent (and 'by the work of lapidaries'), attained, by their excellence, the state of crest-jewels for the heads of vassal kings ?

12. He had a queen, Amrtamati by name, whose limbs were fashioned as it were out of the moon's sweetest essence. Using her as the pulse, Love became aware of the throbbing delight in the King's heart.

13. He begot through her a son, Yaśomati, a grandson to Yaśogha, delighting the entire world with the nectar of his glory, just as Indra begot Jayanta through Putakratāyī (or Śacī).

14. Yaśogha, transferring the burden of administration to the noble youth, (Yaśodhara,) endowed with all the excellences within himself, became carefree and happy, enjoying the company of royal Laksmī for long.

15 Once the King in his court, attended upon by vassals, chanced to sight his grey hairs in the mirror, and religious as he was, renounced his craving for sensual pleasures.

16 At once, he made over his kingdom to Yaśodhara, of mighty prowess, and followed by a hundred kings who were also bent upon renunciation, betook himself to a penance-grove

17. The goddess of sovereignty was full of attachment to him, the new husband, illustrating, as it were, the common nature of women. In every limb she expanded as though nourished by his constant attentions.

18. Bedewed with moonbeams, viz., his excellences, the entire populace shook off the scorching torment due to the king's parting, and took to him, with delight, he being like the dew-rayed moon in whom the light itself has taken shelter.

19. His conduct never angered the people Discriminate as he was in action, he never became repulsive to them With his wealth of modesty, he could never insult anyone. A liberal donor that he was, he could not brook avarice.

20. Only his sparkling physical eye would close during his sleep; but his other eye, constituting the machinery of administration, was ever (open and) wakeful, and with this he put an end to the very stealing tendency in thieves.

21. He repulsed the devilish attack of the rising foe, fierce like Ketu ('the dragon's tail'), and won back his full domain (also, 'the moon's full orb') victoriously, by dint of his valour (also, 'fire') kindled into flame upon the altar of the battle-sword by the counsel of ministers (also, 'sacred chants') and daring deeds (also, 'observance of ritual').

22. Once, at the close of day, he dismissed the assembly and, going up the mansion with walls of gems, arrived gracefully in the bed-chamber of his beloved, seeking connubial delights

23 Then the sweet fumes of dark aloes, dark like the wings of pigeons, were seen issuing out of the lovely casements, after perfuming the inner apartments

24. In the soothing red light of rubies there, the jasmine wreaths looked red indeed; and the people could recognise the blooming jasmines therein only by their fresh fragrance (and not by colour).

25. The wind, perfumed by camphor-dust, and blowing so soft and slow about the windows there, seemed like the sweet breath of the living goddess of that mansion

26. On the couch with its dark legs of shining emeralds, and with white coverlets made of the soft feathers of white swans, the King, with his body comely with sandalwood paste, diverted himself with the Queen.

27. Now the lover would play the bee to the blooming lotus of her face, now would he wipe away the smear of sandalwood-paste on her plump breasts

28. Now, embraced in the neck by her arm, adorned with glowing gems, he would become intoxicated with joy like Indra's elephant by the touch of Abhramū (its mate).

29. Now, desiring to secure the treasure in her middle, concealed beneath (the earth, viz.,) her waist-knot, he first dispersed the encircling girdle (viz, serpent) with sweet murmurs (viz, magic spells).

30 When the passionate husband freed himself from her close embrace and turned his eyes towards her groin, the charming queen became very angry at the diamond lamps which could not be blown out by her

31. As he laughed aloud, biting her lips with his teeth, she, with a voice full of sweet moans, eyed him in anger and struck him hard with the wreath of jasmine torn from her hair.

32 While she adopted the reverse posture in the love act, perspiration, dripping from her breasts, fell upon his bosom like the oblation of ghee into the fire of passion

33. At last, when the night had far advanced, the King, fatigued by amorous delights, fell asleep in joy, the grip of his arms around his beloved *becoming loose*.

34. Meanwhile, having tied down the King's elephant to its post close by the royal bed-chamber, the elephant-keeper who remained awake there, sang forth a song, melodious and sweet.

35 It was clearly rendered through the musical notes. It was excellent by the richness of voice. It was sweet and splendid by his skill in harmony. It was ravishing by the symphony of *Mālava-pañcama*.

36 The Queen, lying on her couch with half-closed eyes, her body languid after the amorous sports, heard this ravishing song, and at once took a fancy for the gifted singer.

37. The very next morning, the Queen, doting upon him, despatched her lady-in-attendance as a go-between. That lady, by name Gunavatī, retraced her steps as soon as she saw him and cursed the Queen :

38. " Strange indeed are tho freaks of Cupid at whose bidding one's senses are lost ! Oh, that the Queen, a *veritable Urvaśī in human form*, should take a fancy for such a wretch !

39. An odious stench his face emits ; his body is, by birth, bent at the back. Dubious (and bald) are his eyes and brows. No neck at all he has and his hairs on the pate are so few and patchy !

40. His mouth is black like the beak of a crow. As for teeth, many of them are outside the mouth with just a few inside. Charred are his hands by the *elephant's urine* ; and his belly is bristling with running sores !

41. How, alas, can he fascinate the Queen, a paragon of beauty? Or why should I bother myself about this thought? Desire for the undeserved is in the very nature of women."

42. The messenger, of course, returned to the Queen and reported what she really felt in her mind. But the low-browed Queen, in a voice choking with frenzied passion, said to her.

43. "It is only a mistaken mind which values fresh youth, handsomeness, and nobility of birth. O friend, he that answers to the call of Cupid, is verily a god for pretty women

44 The conquest of women's heart-treasure is after all the reward of even exquisite handsomeness, should it be present. When that goal is already realised in his case, of what avail is further reasoning? When the effect is accomplished, there is no need, surely, for knowing the cause

45. Therefore he is verily my angel of love, drawn, as my heart has been, by the stream (lit 'tube') of his song O friend, why need I waste words? I cannot live without him "

46 Compelled by the words of the Queen, manifestly mad with love, the maid soon approached Astavanka and carried out the dear mission of her mistress

47. Day and night, the Queen enjoyed delights with him seizing every occasion that came, and as days passed, her love for King Yaśodhara ebbed away

48 When the King, the son of Candramatī, could not find her usual temper in looks, embraces, kisses, etc, he made up his mind to conduct a preliminary investigation

49. Dismissing the assembly in his court, he entered the bed-chamber set in order, and simulating sleep that night, lay down on the superb couch along with the Queen.

50. Finding him asleep, the Queen extricated her body locked in his arms, picked up betel leaves etc., scents and bouquets, and went out to meet her paramour

51. Intent on examining her misconduct, the King, with his sword unsheathed, shadowed her from behind on her way, even like Nemesis pursuing a sinner.

52 The paramour who was furious at the Queen for her late arrival, shook her violently by the hair, and thrashed her with the leather strap in his hand.

53. Though kicked down and insulted by that wretch, she did not cry. She was just moving hither and thither like the moonlight under an eclipse in the sky.

54 He placed his foot on her neck until she was swooning and made fun of her aloud :— " Oh sweet, see how I bear your feet on my head ! Why are you dumb ? Give up your sorrow. "

55. Recovering her breath somehow, she said :— " I am not at fault, O darling ! Pray, restrain your anger. Long I had to sit on the throne beside the King ; and that is the cause of my delay.

56 All my senses are ravished by the sweet features of your person. As long as I live, you are my life. How can I ever disregard you ? "

57. When the King saw her being enjoyed by him after this reassurance, he flew into a rage and

waved his sword to cut down the two (culprits). Yet, in his firmness, he reasoned within himself :—

58. " Of what worth is this mean creature, a groom of my elephants? And a woman, though vile, does not merit the death-penalty. It ill becomes my royal might ; on the other hand, it will only tarnish my fame, spotless now as a pearl necklace.

59. How can this sword of mine, meant for slaying heroic enemies on the battle-field, be employed against creatures so base ? To be sure, a lion will not employ his tender tooth, which can tear out the temples of elephants, against a mere jackal.

60. So did the King, (majestic as) a royal swan, decide in his mind, and he returned in peace and lay down on his couch sand-white.

61. The very buxomness of her breasts which formerly excited, in his mind given to erotic thoughts, a desire to hug them hard, now brought him disgust !

62. Turning aside her amorous approaches, as if overcome by deep sleep, the King deeply pondered in his own mind, shocked by her adventure :—

63. " This woman is so lovely in every limb that she can seduce even Cupid. How could she, then, dally with a wretch ? Or, perhaps, sensuality breeds unreason.

64. Futile, indeed, is men's boast of handsome physique and blooming youth. Cupid is the master of the hearts of women , and he does what he likes.

65. This woman is surely a rival of Laksmi (the fickle goddess of royal splendour) to prove herself such a downright adultress. How can I repose implicit confidence in her, so fickle by nature ?

66. Fie upon my mind, a prey to passion! Fie, fie upon riches, heading only towards misery! Let me, through renouncement, seek for the angel of Perfection who knows not inconstancy."

67. Occupied with such thoughtful musings, the King lay on his bed with eyes closed; and got up as *though he were awakened as usual by the auspicious* morning music falling on his ears.

68. *He saw his face reflected in ghee, patted* a cow devotedly, and consulted his doctors about physical health. Next, with his trusted retinue, he called on the Queen, seated on a dais, amidst chamber-maids.

69. Starting deliberately a jocular entertainment, the King began to play with her, and struck her soft body with a fresh dark flower, picked in sport.

70 As if unable to bear that pain, when she let her body drop to the ground, the King soothed her by sprinkling perfumed water and spoke out with affected sympathy:

71. "O accomplished (also, 'accursed') woman, death, which drew so near you when you were hit violently by the dark-faced one exuding moisture (also, 'pus') from all pores (also 'sores'), has been averted only by extraordinary good luck."

72. With these words suggestive of the nocturnal affair, he admonished the Queen. Very much shaken and seized with anguish, he went then to his mother.

73. *Seeing her dear son bowing down his head* to her respectfully, Candramatī seemed eagerly to drink him up with her eyes wide open. She inhaled the scent of his uncovered head so close to herself, and, with

her buxom breasts oozing out milk, became immensely happy.

74 Sprinkling on the son's head sacred grass and holy rice, fetched by noble housewives from containers made of gems, she blessed him saying "Long may you rule the entire world, uprooting all your enemies by the sword in your hand!"

75. As the King's face-lotus was fading under the burden of vexation at his wife's misbehaviour, and as he lay breathing out sighs, heavy and hot, Candramatī was foolishly blessing her dearest son with a banner of glory bestowed by the goddess of Victory in battles with bigoted enemies

Canto III

1. "Endowed with matchless might of arms as you are, my son, no enemies can confront you. Your dominion on this wide earth, begirt by salt oceans, remains unchallenged by any foe

2 Though appropriated all the time (also, 'along the shore') by clouds, viz, the needy hosts, with rumblings, viz, songs in your praise, the ocean of your treasures remains as full as ever, undiminished

3 There are numerous youthful damsels, with garlands pushed up by their buxom breasts, with lovely faces lit up by smiles, and with looks sweet and lingering, to delight you in your amorous moods

4. Expert doctors who are learned in all book-knowledge and proficient in practical applications thereof, are guarding your health with great devotion, and they are lions indeed against elephants, viz, bad doctors.

5. You live happily amidst the soft and sweet notes of pleasing musical instruments, the enchanting songs of accomplished songstresses, the delightful dancing *shows of pretty dancers, and other entertainments*

6. (a) You derive amusement in the assembly of men who can judge (poems, etc.,) with pride, in words dripping with nectar of poetic essence; and who are experts in readily composing narrative and descriptive poems.

6. (b) You derive amusement in the assembly of reciters with elegant and chaste expression; of dialecticians who are like the six-faced god Skanda in the six systems of philosophy, and of poets who can readily compose narrative and descriptive poems.

7. How is it, then, that on your face-lotus appear *these signs of fading even at day-break?* By *this sight*, my heart is bereft of joy, my son, and is sore as if irritated by salt."

8. Then the King, equal to the King of gods in prosperity, made answer to his mother: "By your infallible blessings, O mother, I am all right in every way.

9 But last night, O mother, I vividly saw that moonlight got itself separated from the moon, bearing the full glory of the opening night-lotuses (also, 'of the illumined earth below') and made union with darkness.

10. Not even once, in my life, have I ever seen such a thing even in dream It has got itself fixed in my mind and is causing me unbearable agony.

11. The simple mother took the King's words, suggestive of the wife's misconduct, for a dream verily, and said to him anxiously.

12. "O my son, do take up immediate measures to counteract this This is indeed a very bad dream you have seen. You should worship the goddess Caṇḍikā at once. She, when propitiated, will, surely, ward off troubles

13. O son, sacrifice at once in her temple a herd of rams with the blade of your own sword. Satisfied by that *offering, she will destroy, before long, the evil* effects of your dream."

14. At this, the all too merciful King shut his ears and said; "O mother, is it right that you should say this, at once irrational and immoral?

15. After all, the life of man is a fleeting show lasting but a day or two. If, on that account, a living being is killed now, my soul will be tainted with horrid sin in lives to come, and how shall I bring it down upon myself?

16 For all kings in my family history, firm has been the hereditary faith in the religion of Jina In that religion, violence is the most heinous of sins and is a source of hellish suffering.

17. In your motherly affection, O mother, never again tell me such words." Ruffled by these words, Candramatī spoke to him again;

18. "Let my word be disobeyed in this; let your faith in non-violence remain esteemed. Differently, then, you will propitiate the goddess by sacrificing a cock made of rice-flour."

19. As the mother was saying these words again and again, the King understood her keenness and reflected: "I said one thing; and another thing is the upshot now. What shall I do in the matter?

20. It is wrong to disobey a mother's bidding; and equally bad is the slaughter of living beings. Alas, what a fate that my mind should be placed in a quandary like this!

21. Causing injury to a replica of a sentient being is virtually injuring the sentient prototype itself. Inflow of *karma* through strange channels has been preached by the foremost ascetics."

22. Notwithstanding this wisdom dawning within himself, the King, overcome by regard for his mother, went like a skeptic (i e. non-Jaina) to the temple of Caṇḍikā, along with his mother.

23. On Tuesday, which synchronised with the eighth of the bright half of Āśvayuja, the King devotedly circumambulated Caṇḍikā thrice and saluted the goddess, bowing down his head.

24. There he got the artificial cock, whose painted beauty had tempted a spirit to reside therein, and slaughtered it with the blade of his own sword, saying— "O goddess, please derive satisfaction; this sacrifice is meant for thee."

25. Seeing the beheaded bird giving out a shriek at a short distance, the King threw down the sword in his hand and grieved. Folly, to be sure, brings anguish to the good-natured.

26. Alas, I am undone by the good-looking Amṛtamati! Alas, I am undone by the bidding of my mother! Alas, I am to live long in Hell! Alas, I am bound by the unbreakable bond of rebirth!

27. How strange that this artificial bird itself should moan out aloud when hit by the sword! Alas,

under this guise, it seems, my fall, like a woman, is beckoning to me!"

28. Thus reflecting, the King, his eyes overflowing with tears, returned to the palace Weary of worldly enjoyments, he passed on the royal estate to his son

29. Seeing the King bound for the penance-groove, the whore said to him :— " My lord, without you, what happiness can I have here at home ?

30. Oh King, to-day you should first place your dear son Yaśomati on the throne as new king of the realm and partake of best food at my table. Later, you can go along with me to the forest."

31. Knowing as he did her (evil) heart, the King yet went with his mother to dine at her table. When doom is impending on persons, even wrong appears right.

32. Both of them who had given quarter to violence in their minds, breathed their last by overeating the delicious puddings prepared by her with poison inside and a coating of honey outside

33. On a mountain named Vindhya, the King became an embryo in the womb of a peahen The peahen, however, guarding the hatched egg, was killed with a cudgel (by a hunter)

34. The hunter picked up the egg mercifully and gave it to his wife, saying: "Please bring it up." Brought up by her, it soon developed lovely plumes drawn into a circle as it danced.

35. Meanwhile, Candramatī who died was reborn in *Karahāta* city as a *dog* King Yaśomati came to possess both of them as presents made over to him

36. Therein, as people saw, they had (once) enjoyed for long their empire over the entire earth; therein, again, they were seen feeding on filthy refuse and worms. The fruit of one's own action is difficult to get over in this world!

37. Once, seeing his woman in his own mansion dallying with the paramour, the peacock's memory of its past life returned, and it furiously pecked the paramour's eye until it bled.

38 Being smashed on the head by Amṛtamatī, the peacock fell down to the ground in pain. The dog, that had been Candramatī in the previous life, caught it (as it fell) and ate it up.

39. The King (Yaśomati), unable to forgive its killing his pet peacock, gave the dog a big blow with his diceboard.

40. Seeing both of them dead, the King was filled with sorrow. Good masters are so full of mercy towards their dependents that they do not reckon their lowliness.

41. The peacock that died came to be reborn as a boar bristling with sharp thorns in a big forest teeming with elephants, lions, eight-footed beasts, etc., near the Vindhya mountain.

42. The dog too, after its death, was reborn in the forest as a black cobra. Once, incited by old enmity, the boar killed down the cobra.

43. As the boar was about to move away after feasting upon the black cobra, a tiger, mad with hunger, suddenly pounced upon the boar and killed it.

44. The boar was born again as a red-eyed fish in the river Śiprā, while the black cobra became a violent crocodile therein.

45. As the crocodile was running fast after the fish, its enemy, in order to kill it, it came across the King's female hunchback on its way in the water, and snatching her away, the crocodile went back to its dwelling hole.

46. In a fit of anger, the king of Ujjayinī got the crocodile out of its watery hole through his fishermen and had it tortured unto death in numerous ways like cutting, and burning.

47. The crocodile, so devoured by Death, again took birth as a she-goat in the untouchables' colony of that very city. What filthy spots does not a soul frequent when tipsy with the brandy of *karma* ?

48. The red-eyed fish too came to be caught in a fishing net; and was brought to the King by his men The King ordered it to be cut and cooked for the ceremonial dinner on his father's death anniversary.

49. The brahmins feasted upon that flesh and pronounced the benediction that Yaśodhara was in heaven. Meanwhile the half-cut fish thought; " Alas, I am here a fish all the time, and where is heaven for me ?"

50. Now the she-goat conceived the soul of the dead fish (as an embryo) in her womb, the very she goat which had been the deadly black cobra, of the colour of dark clouds, in the third birth.

51. Being brought forth as a he-goat and with a body which soon came to possess vigorous youth, the

he-goat mated freely with the mother-goat itself, overcome by passion.

52. Once, as the he-goat was in the sexual act with the mother, another he-goat came forth suddenly with eyes red in anger and killed it, tearing out its belly *with its sharp pointed horns.*

53. Again the soul (of the dead he-goat) entered the womb of the self-same she-goat, impregnated with its own semen. The excessive growth of the embryo in the womb caused much weight and pain to the she-goat.

54 Once, the King, who was returning from the forest after a hunt in disappointment, shot down the she-goat casually with his pointed arrow.

55. Seeing the young one of the goat slipping out of the cavity caused by his arrow shot (in the body of the she-goat), the compassionate King ordered a man-*servant of the lowest class to bring it up. Accordingly*, the man brought it up.

56. Another time, the King vowed to offer he–buffaloes as sacrifice to the goddess Bhavānī, went play-fully into a forest with a band of followers of his own age, and killed a whole herd of animals.

57. Being extremely glad at the plentiful game he got, *the King propitiated the goddess Caṇḍikā* by sacrificing many he–buffaloes His cooks removed the flesh of buffaloes to the kitchen for the banquet of brahmins

58. Seeing it laid out for drying in the sun, the brahmins said: "This is not fit for the *śrāddha* ritual, since it is so impure by being touched by crows and dogs.

59. But if it be touched all round by the mouth of a young he-goat ('born in an abnormal way'—*Commentary*), then will it be sanctified at once In books on religious practice, such is the statement made by authorities like Sage Nārada."

60. Giving credence to their words, the King got the young he-goat from the house of the untouchable servant; and after being purified by its touch, the soft flesh was roasted by the cook.

61. Partaking of it, along with rice, to their heart's content, the brahmins pronounced their benediction —"May King Yaśodhara with his mother in heaven find complete satisfaction for ever!"

62. The moment the young goat heard the brahmins' words, its memory of past lives revived, and it thought —"Lo, I am the one called Yaśodhara; this King is, to be sure, my son!"

63. All this retinue of attendants is mine indeed. This is Ujjayini City where I lived. And this is my gem-palace wherein my Queen killed me with poison

64. Where could that woman be now? She is not to be seen anywhere though I make so much mental effort! I do not know whether she is dallying in her paramour's house or whether she is at last in the abode of Death.

65 Here I am, suffering untold misery, living this life of a he-goat! Here is this King, with great paternal devotion, making the brahmins proclaim that I am in heaven!

66. With a thousand recollections of this kind, the he-goat was heavy in mind Meanwhile, its mother-goat was reborn as a big buffalo in the land of Kalinga.

67. The big buffalo had a back strong enough to bear the heaviest of loads. A rich merchant made it carry his luggage on its back up to the outskirts of Ujjayinī City where he encamped with his caravan, fatigued by the journey.

68. Plunging repeatedly in the waters of the river Śiprā, the fatigued buffalo was trudging about therein, and killed down the King's best horse, Rājahamsa, let *out to drink water in the river.*

69. In his wrath, the King confiscated the entire belongings of that merchant, and had the buffalo instantaneously brought before him, intending to get it tortured to death.

70 The King's men nailed down its four feet (bound together), scalded its belly with (boiling) salt water, and hanging it with its knees up, burnt the buffalo alive, mercilessly.

71. A piece cut out from its roasted part in front, was handed to Yaśomati's mother, who ate it up at once and said : " I am not at all satisfied by (eating) *this.*

72. But fetch me the (roasted) thigh of the he-goat tethered in the kitchen." The men did so and *the servant-maids spoke to themselves :—*

73. " Amṛtamati's body is now odiously stinking and sticky with countless running sores. Yet, why does *she keep on eating flesh, which is unwholesome to* her health ?

74. This woman has committed sinful deeds in *the past ; only a little of its fruition is her present state* Here in this world itself, man can see with his own eyes the course of *karma*, ever productive of dire fruit.

75. At night she sped to Astavanka, the paramour, giving up her own husband, equal to god Cupid himself! This woman, indeed, put to death, with poison, both the King and his mother."

76. When the servant-maids nearby were talking thus among themselves, the maimed goat saw the (former) wife, and gasped in anger, with nasal grunts It thought :—

77. "What a fine body you once had, O whore! Why has it decayed into this? Truly, that lover of yours is a leper It is contact with him that has brought you into this state!

78. Does not your anger abate yet, O woman, even after killing me with poison? Not satisfied with eating the buffalo's flesh, you are now eating also my thigh with such zest!"

79. In a few days, the he-goat, with reflections of this kind, and the buffalo roasted alive, were both eaten up by the King's mother, and thus lost their lives. What else could they do?

80 Giving up their body in great agony, the two were pushed on by their strong *karma* to be born once again as two cocks in an accursed untouchable's house in the same city.

81 They were casually noticed by Candakarman (the headman) on his rounds, who took them before the King (as presents) King Yaśomati said to him: "Bring up these two with affection as your own sons!"

82. *In his (Candakarman's) residence, the two* cocks grew up in a pretty cage, with their tremulous eyes, radiant feathers of emerald hue, jewel-crest — which grew in time — of the colour of a red hibiscus

flower and glowing feet surpassing the colour of lines of gold on a touchstone.

83. Executing the affairs of state as directed by his ministers who were verily like Bṛhaspati (the minister of the king of Heaven), feasting upon wholesome food as directed by his doctors who were oceans of medical knowledge, and scoring a lion's victory on every battle-field, King Yaśomati, the lord of the goddess of imperial sovereignty, ruled the earth for a long time.

Canto IV

1 Once, when the woodland was gay by the arrival of Spring with his company of flowers, the King went out in the company of his wife Kusumāvali to see the woodland beauty which, like himself, was spreading sweet perfume everywhere

2. As the King approached the forest, the goddess of Spring appeared indeed to welcome him with words, viz, the sweet and melodious notes of cuckoos, and with radiant smiles, viz, fresh flowers.

3 (Though like creepers) extremely slender, fragrant with flowers, and bedecked with red shoots, viz, corals, the King's women moved to and fro, while the creepers could not give up their immobility at all

4. The trees were shaking in the wind as if in fear of the prospect of their floral wealth being plundered soon In their wake, the humming bees *seemed to be weeping as it were, out of sympathy due* to long association (with them)

5 The creepers now ascended the trees higher up, trees which were unscalable by men because of their

heights, as if the creepers wished to safeguard their floral wealth deposited on tree-tops

6. As the pretty women firmly grasped the branches, cut off bunches of flowers and collected them, there arose the murmur of bees as if it were the moan sent up by the trees in pain.

7. Some of the trees in the forest with their branches in flower, served as swings for the pretty women, and shone as if they were so many celestial trees embraced by nymphs, come into being (on earth) for the first time

8. Some of the courtesans lay gaily on beds of tender leaves in bower-houses as though they were bursting forth with leaves (also, 'thrills') all over, by passionate longings due to the advent of Love's carnival.

9 On a floral bed made for him at the foot of a tree, the King stationed himself with his darling Kusumāvali, right in front, and entertained himself by listening to the Spring songs the ladies were singing

10 Meanwhile Candakarman (the headman), on duty of clearing the forest of wild beasts and thieves, chanced to come there, and saw a very great sage, Akampana, sitting at the foot of a lovely tree

11 He went humbly to the sage endowed with holy mind-concentration and falling at his feet, put him a question The very nature of a believer (in religion) turns him towards the good

12 "Closing your eyes and firmly seated, on what, Sir, are you meditating? And what may be the reward of such meditation? Be pleased to tell me. Conduct of persons like your honour cannot be unrewarding '

13. The generous-minded sage felt in his heart that Candakarman was a genuine believer and said to him : "Here I am *meditating clearly on my inner soul*, as I wish to cross over the ocean of births."

14. On hearing these words of the great sage, Candakarman retorted, "Certainly, there is no difference at all between the body and the embodied soul. To explain myself at length .

15. Once I have bound a thief, and cut him up into the tiniest bits ; yet I could not see any soul (in his body). If the soul existed separately, why did I not notice it then ?

16. Another time, I got the (living) thief weighed earlier in a balance and then again after he had been killed. The same was the weight, though If the soul were separate, the weight should have been less.

17. Again, a thief was placed in a big underground cellar and its only opening was completely sealed off with lac. After a few days, the fetid body alone was noticed therein and no outlet through which the soul might have escaped. *Hence* it is *falsely* said to exist "

18. The sage said · " Listen to this three-fold answer .—Just as no fire is seen in the wood, though cut into tiny fragments, unless the wood is churned hard, so it is with the body too. Take this as certain.

19. Just as no difference in weight at all is seen when one weighs *bellows in a balance* and *again weighs* the same after blowing air into it, so to be sure, it is, with the body and soul, distinct as they are.

20. *When a man enters a cellar without any* opening and blows a conch aloud, the sound moves out

though there is no outlet for it It is so even here. Understand this rationally.

21. If you should ask abut the soul's nature, here is my answer —The soul is great, without a beginning, endless, and conscious of self and not-self Ever does he revolve from one body to another according to the law of cause and effect ('merit and sin'–*Commentary*).

22. He is the doer of good and evil, and he is the diner of good and evil, and he is the partaker of joy and suffering. When meditated upon with perfected means, he indeed is freed from the dross of *karma*

23. Refraining from the bad forms a greater element in the discipline of contemplation upon the soul than even knowledge of the good. Goodness to living beings is the supreme morality. Injury to them is its very opposite, Be sure of this.

24 The soul will ever accumulate merit to himself by devotedly keeping to the religious vows. The wise ones say that morality consists in faith regarding the scriptural categories, viz, the soul, and so forth.

25 Non-violence, truth, non-theft, celibacy, and sense-restraint are the five religious vows. The rewards also have been regularly classified and described by the wise:

26. Non-violence is the best remover of enmity Truth makes for infallible utterance Non-theft attracts riches towards itself. And celibacy is the giver of supreme strength

27. To him who is keeping the vows unflinchingly, comes knowledge of life, both past and future.

The devotees, intent on adding strength to their religious practices, give up honey, wine and flesh.

28. I have already explained to you morality in detail. There is nothing more conducive to the soul's good (than morality.). One who keeps to it, though lacking in religious practices, will never fall into hell, the abode of misery.

29. Men who indulge in irreligious conduct find themselves on the theatrical stage of rebirth, assuming actors' roles of many an animal species and suffering much in their wanderings.

30 These two, who were once Yaśodhara and his mother, wandered through many births in intense misery and are now living with you as cocks.

31. If slaughter, practiced only in intent, can bring about such unbearable suffering, what need I say about (the effects of) real slaughter, and what, again, when it is associated with the whole host of sins like untruth ?

32. So, my son, give up violence and so forth. Let the thought, " This is mine life-long ", cease For, the *saints* say that the fruit of self-knowledge is just the choice of what is beneficial and rejection of what is baneful. "

33 Hearkening to these words of that great sage, he adopted a religious outlook with the five vows The two cocks, meanwhile, recollected their past births; and both of them crew aloud in joy.

34. At the same time, the King who attempted to exhibit his shooting skill to his beloved, shot the two caged birds with a single arrow that could hit the target guided only by sound.

35. The birds gave up the body with tranquil minds purified by the best (gem-like) religious vows. At the same time, Queen Kusumāvalī conceived them (in her womb) like a mine concealing twin gems of latent lustre.

36. (Later), she brought forth twins. Yaśodhara was born as a boy and Candramatī as a girl. Lovely as the moon and the moonlight, they grew up, delighting the eyes of people like nectar.

37. As they outgrew childhood, the twins took up the pursuit of heigher learning. Once, the King went out to hunt in a forest; and he chanced to see, at the start, a sage absorbed in penance.

38. Getting no game at all that day, the King was returning with a wry face. Seing the sage again, he said—'This is the impediment to my game' and let loose upon the sage, the whole pack of his five hundred hounds.

39. Seeing that the pack did not kill him because of his power of penance, the King's fury increased and he was about to slay him with his own hands when a merchant, Kalyānasuhṛt (lit. 'a good friend'), arrived there casually.

40. Noticing the danger to which the sage was exposed, he spoke to King Yaśomati: "Is it worthy of Your Highness to behave thus towards the great sage who deserves salutation?

41. Your evil intent about him is itself sure to rob your good in birth after birth. Bearing a mind ever steady in penance, he has won power unconquerable even by Indra (the lord of heaven).

42. Himself without joy, he favours all; knowing no anger, he subjugates all (senses). Always, the con-

duct of those who are self-realised through knowledge is extra-ordinary.

43 Prostrate yourself, therefore, at his feet in devotion and heed his advice that can purify sin, already perpetrated In case these words of mine do not appeal to you, it only means that you are intent on your own fall."

44. The King said to him: "How can I bring myself to bow down to this man whose body is unwashed and dirty, until I at least make sure who he is by birth — and that too when he has proved an impediment to my game?"

45. The merchant replied: "This man is ever pure because sin is suppressed by his right conduct. Purification, in water, of the evil-minded is just like washing from outside a handful of faeces.

46. This conquerer of Cupid is a 'Ganga' by birth, and his prowess was deeply felt for long in Kalinga. He is called Sudatta and is now practising penance, freed all of a sudden from the lures of the world.

47. What Your Highness says about his being the cause of the loss of game and sport, is perfectly true. By the power of this holy-natured one, there is no game for hunters in this forest."

48 The King accepted this counsel of his friend and respectfully fell at the feet of the sage. He said to himself: "Saluting this sage with my head, I shall be washing away my sins once for all"

49. The sage stopped the King, who had first contemplated murder, from bowing now and recounted

all that the King had thought in his mind. The wonder-struck King asked the sage respectfully to tell him the fate of his grand-father, etc.

50. Thereupon, the sage granted the King's request and narrated what he saw in his yogic wisdom : " Your grandfather, by his penance, has attained the sixth supreme heaven, beyond even the fifth one !

51. There he delights, day and night, with zest undiminishing and enjoys pleasures amidst nymphs, adorned with heavenly ornaments and equal to the newly risen sun in radiance

52. My son, murdering her own husband with poison, your mother became a leprous woman. Even after death, she has fallen into the wretched fifth hell (Dhumaprabhā) and is suffering agonies there.

53 Your father, Yaśodhara, killed an artificial bird , and due to that sin, was reborn as a peacock, as a boar, as a fish, as a he-goat twice, and finally as a cock

54. The mother of Yaśogha's son (i e. Yaśodhara) too, for the same sin, underwent no less misery gradually *as a dog and a cobra, as a crocodile and* a she-goat, as a buffalo and a hen

55 At last, O King, being shot down in the forest by the sound-guided missile of your mighty bow, and dying with pure minds, the cock and the hen have now become the children of Kusumāvali

56. Listening to the horrid wanderings of his father through several births, on account of even contemplated violence, the King became afraid of the manifold slaughter of living beings at his hands and his mind leaned more and more towards asceticism.

57. His children too, arrived there as the great sage was narrating their several births; each of them recollected the past lives. Memory revives, indeed, when strong reminders are present.

58. Thereupon, the world-weary King passed on his Kingship to his son (Abhayaruci) and took up asceticism, along with a number of ruling chiefs. So did the wise merchant, Kalyana-suhrt.

59. The son (Abhayaruci) who had then received kingship from his father, lest there should be any impediment to his father's penance, and who was really averse to sensual joys gave it away to his younger brother named Yaśodhara (II).

60. Thereafter, with his sister (Abhayamatī), also freed from illusion, he approached the great sage Sudatta, relinquished possessions with a blameless mind, and was initiated into the lores of salvation by the monks.

61. We ourselves are king Yaśomati's twin children who sat at the feet of holy teachers in the forest. Between us two, they call me Abhayaruci and they call this lady Abhaymatī

62. Today, O Maridatta, we happened to step inside your city and get caught by Candakarman in the course of our daily rounds to beg food for the great sages who have encamped in the garden outside your city ;

63. Remembering our horrid misery in several births brought about by sham violence itself, we have renounced affluent wealth and become disciples of the great sage (Sudatta).

64. How strange that our attempt at killing a fake bird should result in our horrid wanderings in

various lives! Our minds shudder at the thought even now. But we see Your Highness about to kill a whole host of living beings. We are wonder struck and filled with pity."

65. Listening to their words, the goddess Candamārī, along with citizens gathered there, felt pleased, even as they could see (with their own eyes) Coming to know that they were his own sister's sons, King Māridatta too felt pleased

66. The goddess Candamārī, seen by all people in her visible form, herself attained asceticism and bowed down to the twins, since good sense had dawned on her by their discourse and she now dreaded the miseries of violence

67. Before becoming invisible, she declared. "Hereafter, let my devotees worship me only with pure objects like flowers If anyone should kill (animals), his family shall be ruined."

68. Becoming tired of sensual pleasures, King Māridatta made over his kingdom to his worthy son Kusumadatta, and went with unequalled humility, along with the twins, to the holy Sudatta in the forest and became an ascetic.

69. Learning the scriptural lore for long at the feet of that teacher, and practising penance two-fold, viz., the external and the internal, and giving up his body in yogic fashion at the close of his appointed life-span, that king became a god in the third heaven.

70 Knowing that their life-span (on earth) was short, the twins practised penance in the prescribed way, and discarding their bondage of body through

yoga became two gods in the second heaven (viz, Iśānakalpa).

71. Endowed there with radiant bodies outshining the brilliant rising sun, and sweetly glanced at by the smiling nymphs in love, they sported in that heaven for long, steeped in supreme delight, remembering all the time their teacher (Sudatta) who was responsible for breaking the vicious circle of their births

72 Coming to know that these two as well as the king of Yaudheya (i. e Māridatta), had ascended to heaven by the power of penance, king Yaśodhara (II) gave up his sorrow of separation from them and felt extremely glad

73 Exhibiting his reverence towards elders, his deep love among kinsmen and his sword in hand against enemies on the battle-field, that King (Yasodhara II) well-read in the vast ocean of polity, sworn to truth, and a victorious lion at the head of battle, held the sovereign rulership of the (goddess of) state

74 Keeping his subjects of different castes and stages (of life) steadily on the righteous path by his power, crossing the sea of learning by serving attendance on wise elders and by conquering the senses the Emperor Yaśodhara (II), with his great fame touching the other shores of far away oceans, and with a mind well disciplined by the science of polity, enjoyed for long the best fruits of the Three Values (of life)

1 INDEX OF VERSES IN THE TEXT

(References are to Canto and Verse)

II INDEX OF REFERENCES IN THE SANSKRIT COMMENTARY

(References are to Canto and Verse)

III. INDEX OF REFERENCES IN THE INTRODUCTION

(a) *Modern scholars*

(b) *Classical authors*

(c) *Classical works*



ERRATA

Page	Line	Incorrect	Correct
8	23	*Yao dhara*	*Yaśodhara*
31	32	*adhāksit*	*adhāksīt*
57	8	*Yaśāstılaka*	*Yaśastılaka*
84	17	*Candraprabhākāvya*	*Candraprabhakāvya*
96	30	गृहदेहत्विद	गृहदेहत्विट्
105	17	अनेक युद्धे	अनेकयुद्धे
175	5	पटस्वर्गे	पट्टस्वर्गे
179	14	तदुक्तमित्याद	तदुक्तमित्यादि
179	23	बहुप्राणि हिंसन	बहुप्राणिहिंसन